# Vogue

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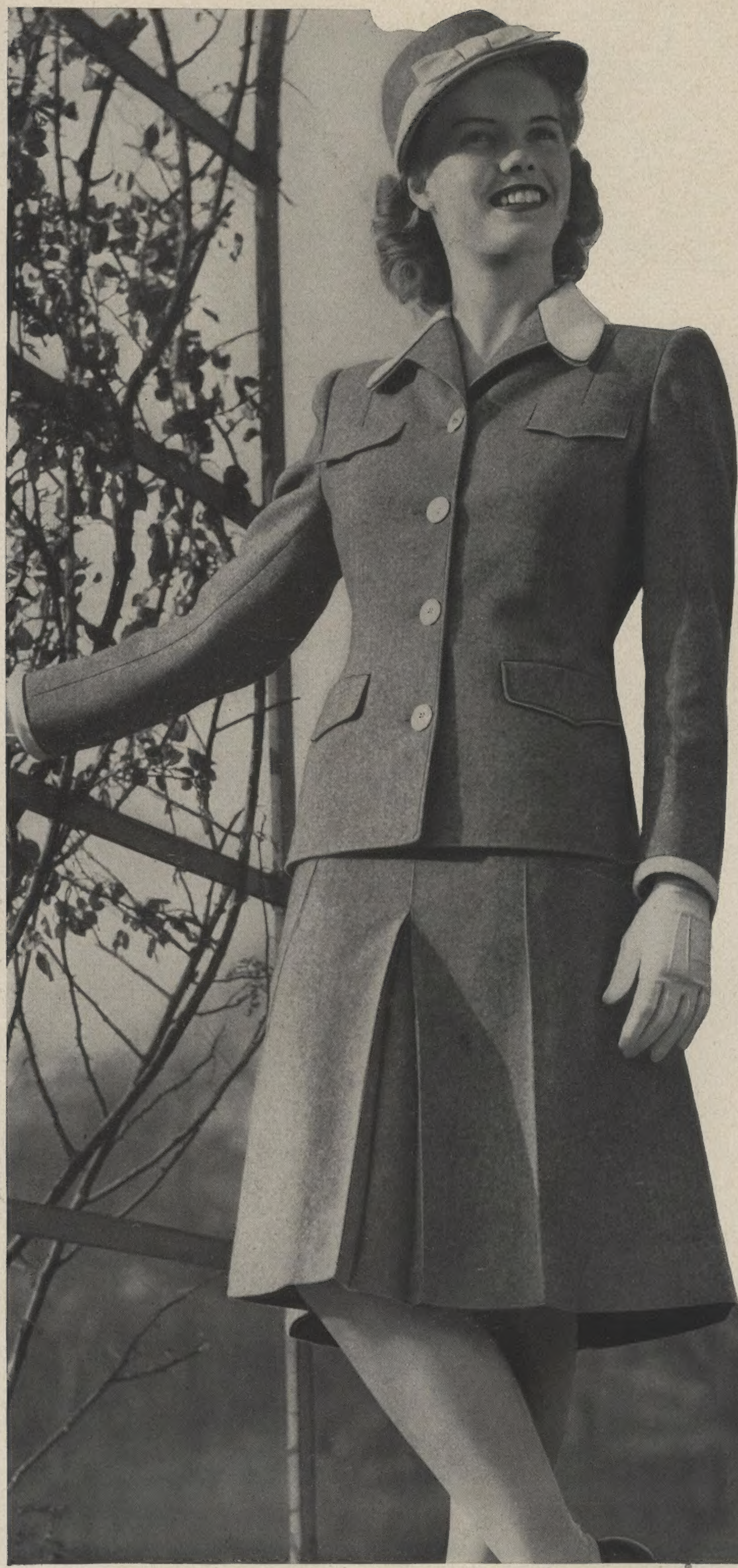


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Pure wool men's wear stripe in a Haft original with cardigan jacket and kick pleat skirt. About $35. A classic box coat beautifully tailored in the same fabric. About $35. Both Duchess rayon lined.

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Vogue
January 1st, 1943

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Vol. 101, No. 1
Whole No. 1689

World's Leading

# *Designers Prepare for Spring*

As this is being written, the world's leading designers—America's own—are preparing for Spring. In the showrooms of New York's fashion designers and creators, the Spring Openings are in full dress rehearsal.

The audience is professional . . . representatives from America's leading stores, who come to see, to choose the clothes American women will wear this Spring . . . planned for wartime living, executed in full conformity with Government regulations.

* * *

Behind this preview is an outpouring of imagination and talent. Hundreds of gifted hands sketch, drape, cut, fit, try and try again . . . until a dress is designed, a style evolved. Without spotlight, without fanfare, out of such diversity fashion is born, trends are crystallized.

This process moves with a seasonal rhythm. It is the way of the fashion business. Yet it is hardly to be taken for granted. Although these talents have long been with us, it is only in recent seasons that American creative energy has functioned without foreign influence.

The challenge has seasoned the talent. The product has been pride-worthy. *American fashions are among the real achievements to come from the crucible of war.*

* * *

As this is being read, these Spring fashions are nearing completion in the workrooms of New York producers, and will soon be on view in the stores of your city. They reflect valid American design, rich understanding of American life. *They spring from the soul of an industry that knows the spirit-lifting power of lovely clothes.*

As the curtain is about to rise on another Spring, we believe you will share our pride in New York Creations, and rejoice that this is the one country on earth where clothes can still have beauty as well as usefulness.

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MALLINSON'S

# MIAMI CLOTH*

Nelly Don

Just Try One On

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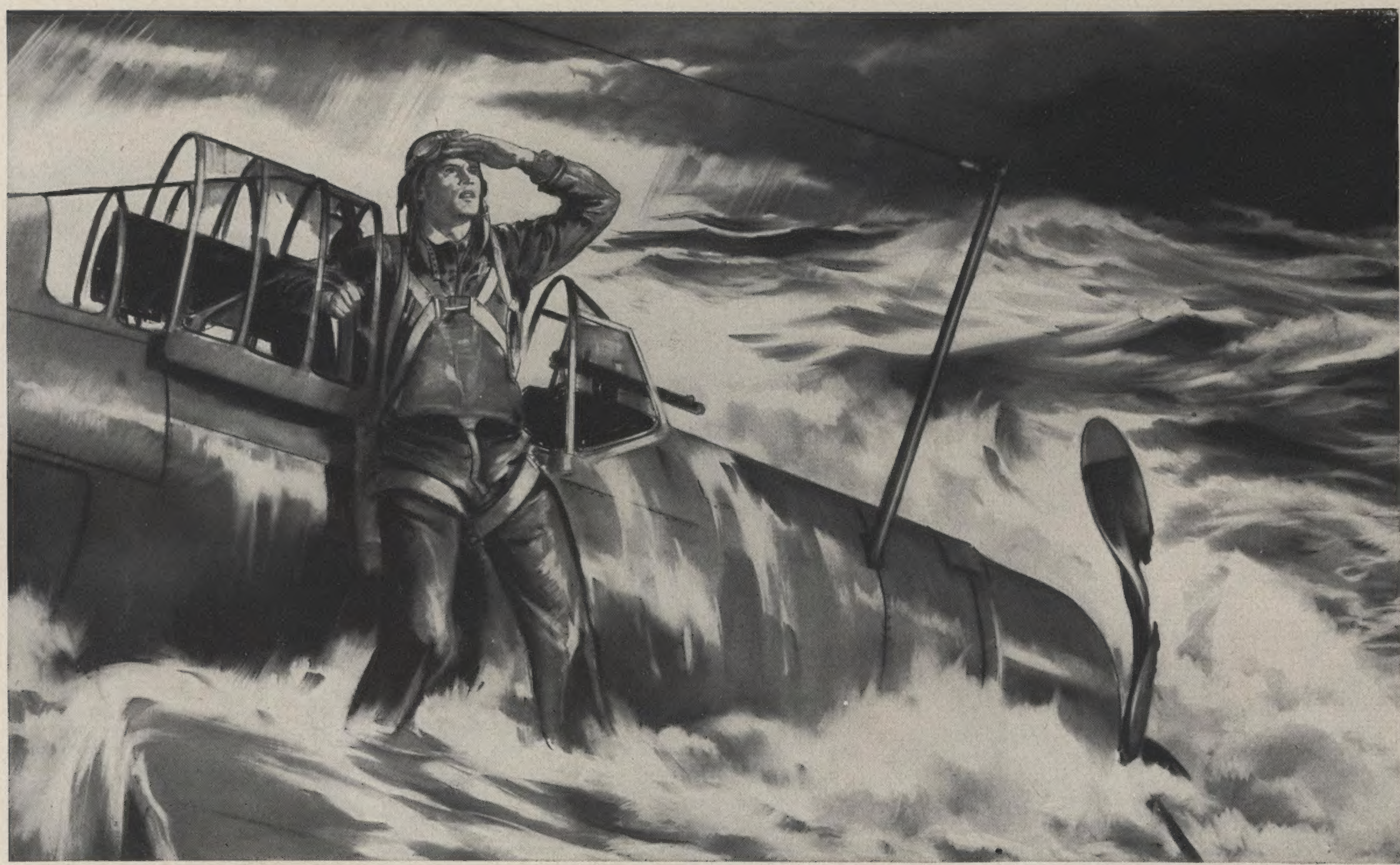

# ... and YOU TALK OF "SACRIFICES"!

Maybe you've heard some of them . . .

The people who complain because they can't always get their brand of coffee—or because the right cut of meat is scarce . . .

The man who "sacrifices" an extra week's vacation to buy a War Bond or two, and the woman who "gives up" a new hat to put the money into a War Bond.

Next time you hear such talk, answer like this . . .

"*Sacrifice?* Is there *anything* you can do to match the bravery of our fighting men? Is there any 'sacrifice' you can make to equal that of a man who gives his *life?*

"You don't 'sacrifice' anything when you buy a War Bond. You get back $4 for every $3 you invest. You get absolute *safety*—with the pledge of the world's strongest nation behind you. You get *security* for the future. You *can't* lose!"

To win this war we Americans MUST buy War Bonds. We MUST give our boys the ships, tanks, guns and planes they need to win. Not just with our "spare" money, but with every dime and dollar we can scrape together.

Let's *forget* the interest, the safety, and the security. LET'S WIN THIS WAR!

Every dollar you put into War Bonds is *life insurance* for our boys. THAT'S what counts! In the lives of these boys is the salvation of our country.

So don't let anybody talk to you about "sacrifices"!

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2. War Bonds are the world's *safest* investment—guaranteed by the United States Government.
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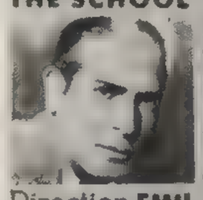

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# PUBLIC ADDRESS SYSTEM

## Professional Tips for the Amateur Speaker

By Fanny Bradshaw

[EDITOR'S NOTE. *Fanny Bradshaw was born into the theatre (Cornelia Otis Skinner is her cousin). A distinguished teacher of speech and dramatic art, this winter she's working with the American Theater Wing, directing practice sessions of their Speakers' Bureau. In her New York studio, in schools and adult education centres, she has taught laymen and actors to conquer their stage-fright—and their audiences.*]

UNACCUSTOMED—and unstrung—as they may be, people all over the country are suddenly involved in public speaking. In wartime, speech is a weapon: it sells Bonds, it strengthens spirit, it musters volunteers.

People who have habitually looked upon Oratory as one of the Dark Arts, now discover themselves on platforms facing expectant audiences. Even the veteran actors, who never have been known to blow a line, show every sign of panic when they speak in their own character—even in an excellent cause.

Panic is perhaps a natural reaction; it's not the inevitable one. A few rules, a little conscientious practice, and the terror vanishes. A few tricks, a little professional technique—and interest and effectiveness increase.

The purpose of your speech is to instruct, arouse, and move your audience to action. Use simple, short sentences. Be direct and specific. Beware of humour, use it only when it brings a jab of attendant pathos. Sell your purpose diplomatically. "I tell you that which you yourselves do know," says Anthony in *Julius Caesar*. Today, Margaret Webster of the American Theater Wing Speakers' Bureau begins a speech —"You probably think *you* know, as I thought *I* knew, quite enough about the work of the American Red Cross." A disarming beginning, with unimpeachable precedent.

Cover your facts with anecdotes, personal experiences. An account of the killing of 10,000 people—too staggering to comprehend—is less effective than the poignant story of Joe, that friendly boy in your block who died a hero.

An opening "shock line" startles your audience into attention. Here are some examples:

"There is a drop of seaman's blood in every gallon of gasoline."

"We are not playing for marbles; we are engaged in a tug-of-war in which the losers are murdered."

Perhaps you'll want to gather interest with an anecdote, before you point your moral. A recent O.P.A. speech began: "Joe Murphy is a boy of 17. He'd always wanted to go to sea, so when the war came his parents let him. He shipped on an oil tanker. The first thing he knew, the tanker was sunk, and Joe bobbed around in the cold Atlantic Ocean for seventeen days.... Joe might easily be your brother, your son, your husband."

The ideal speech does not appear memorized; however painful the process of preparation—it sounds best when it *seems* spontaneous. Well-planned in outline form, the speech should have been practised carefully, but freely, from notes only; it should be delivered with or without the help of notes bearing key words and ideas. If you memorize your material (and that's quite within the law), take special care to make it *sound* as if it were fresh on your lips. The trick of seeking a word, or pausing to formulate an idea, increases the effect of spontaneity. Memorize your introduction (it will give you confidence if you're nervous) and your conclusion (to assure a forceful climax and good curtain-lines). But be sure your speech is easy and conversational in tone—not literary.

There's no complete set of rules for a good war speech. But there are some safe rules: be concise, be explicit, be simple. Be colourful and resourceful. Know how to begin. Know when to stop. (Four to eight minutes is enough.) State the purpose of your speech as soon as possible: don't make your audience play guessing-games. An O.P.A. speaker summarizes her subject in three arresting questions: "What am I going to eat? Where am I going to live? And how am I going to keep warm?...It's the answer to these questions which the Office of Price Administration gives us in the form of price control."

Here are ten tips and legitimate tricks for speech making:

1. *Be audible.* Wait a moment before you begin to speak. Get enough breath to make yourself heard in the last row.
2. *Enunciate clearly.* Don't slur or mutter.
3. *Be clear in your meaning.* Emphasize words conveying thought. Your hearers are expecting answers to their unasked questions. Tell them—What? When? Why? Who? Where?
4. *Be simple, but forceful.* Be conversational, rational; avoid pompous oratory. Pause for punctuation and phrasing.
5. *Avoid monotony.* You can give an illusion of variety by making the first emphasized word in the sentence the high point of the sentence. "*Time* and tide wait for no man." But beware of overworking the trick.
6. *Speak at a fairly rapid pace,* but vary the rate of speed according to the thought.
7. *Make provocative words important* through their sounds. Let your words themselves—as well as their meanings—work on your audience. When Maurice Evans pronounces the word "pin," it punctures the air. Vowels can be significantly lengthened or clipped. Gertrude Lawrence prolongs her vowels until they roll around like marbles. "So-o, wo-o-n't you plea-ea-ea-ea-se go-ooo and b-u-y n-o-w?"
8. *A slight pause* before you speak a word—as though hunting for the right one—catches attention.
9. *Posture is important.* Look alert. Stand easily. Don't shift weight constantly.
10. *Believe what you say.* Prove that you do, by your voice and manner. Sincerity and enthusiasm are indispensable. With them, you can face the most critical audience, courageous, calm, *and* effective.


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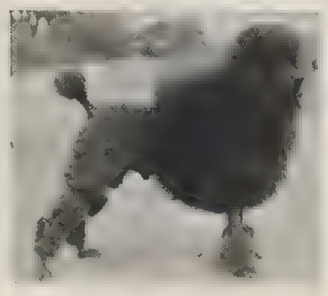

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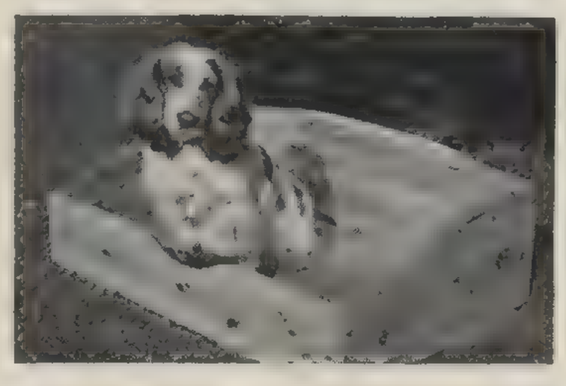

WITH children, the Miniature Schnauzer is the most tender and considerate of companions. He will join in a rough-house scramble. Small wonder that, even from puppyhood, the "Minnie" will act as guard to young children. Mrs. Leda B. Martin's Ch. Sentinel of Ledahof

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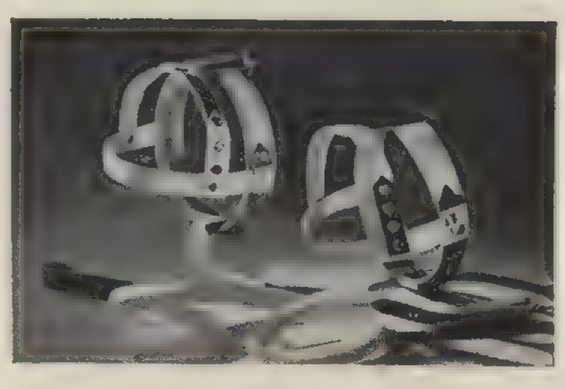
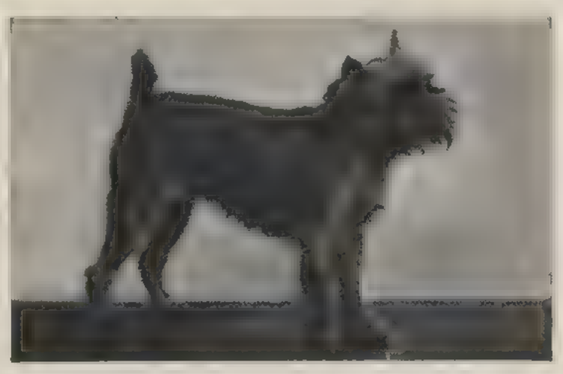


ROUGH-COATED Brussels Griffon Champion All-Celia's Dahlia, Best of Breed at Progressive Toy Show, 1941, and Madison Square Garden, February, 1942. She was bred by her owner, Miss Iris de la Torre Bueno, who says, "She is not only beautiful, but is beautiful and...bossy"



MRS. Charles S. Dewey, jr., her daughter, Ariane, and her niece, Sheila King, observe antics of very young Skye puppies. The Skye Terrier breed is not affiliated with any aviation service, an oft-repeated joke. It is a breed that has perfect poise and balance, to say the least

THE well-known aviatrix, Marion Foster Florsheim, now serving with the Ferry Command, and her Int. Ch. Afghan Hound Rana of Chaman, three times Best in Show, eleven times Best in Hound Group, thirty-eight times Best of Breed, and many other important wins

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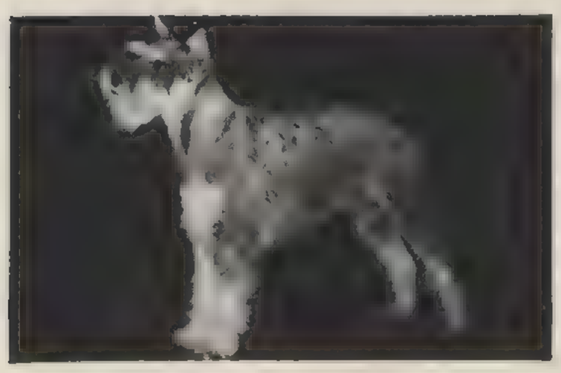

A FULL-BODY view of Champion Vance of Palawan will give some idea of why forty-five points in the standard of the breed are devoted to the body. The Miniature Schnauzer runs around fifteen inches in height. Coat is strong, hard, and wiry—is not short or smooth or long

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**NEW YORK CITY**

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# Vogue's ADDRESS BOOK

*of shops, services, and restaurants*

If you don't find what you are looking for in these columns, write to Vogue's Address Book, at 420 Lexington Avenue, New York City, and we will try to find it for you.

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# *Vogue's* ADDRESS

## *of shops, services,*

(Continued from page 13) One of Miss Kahn's completely attractive theories, and she has lots of them, is that, before starting your exercising, you must be warmed-up—under a sun-lamp. Then you go to the exercise-room and roll around, rather strenuously. After that comes a shower, and a massage that is deep and rhythmic, certain to take ages of weariness and fat off your frame.

In these days of added war work, it's a wise woman who indulges in this kind of sensible pampering. In fact, a good way to spend a Christmas cheque is in a course of Manya Kahn treatments. They'll make a new woman of you, in looks and, more important, in performance.

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Mr. Jack Miller, the head man at the Equestrian Shop, is understandably proud of the workmanship that goes into every order. Everything is made right on the place, and your choice of woollens, imported and domestic, is pleasingly vast.

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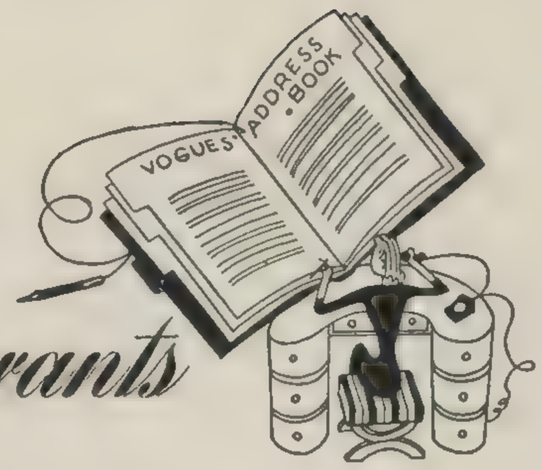
# BOOK *and restaurants*




P.S. The Equestrian Shop, many, many years ago, was a saddle and harness shop, so they still have plenty of tack of all kinds. And, more important in these gas-less days, they have buggies for sale. They've bought up lots of old buggies, have reconditioned them, and are selling them faster than they ever dreamed! There are all kinds—surreys, fringe-tops, buckboards, broughams, and pony-carts. They'll send you photographs to choose from.

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# GOURMET'S GUIDE

SELECTED RESTAURANTS IN AND OUT OF TOWN

### NEW YORK CITY

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**CRILLON—277 Park Ave. (116 E. 48th St.)** Famous for cuisine and cellar. Luncheon $1.25—Dinner from $1.75—Main Dining Room. In Cafe, Luncheon 95c—Dinner $1.25. Sunday Dinner $2.00. Telephone WI 2-3727.

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RAWLINGS

Studying Vogue's Almanac—a girl wearing green slacks; shocking-pink jacket; green suède play-shoes by Joyce. All: Lord and Taylor; also Carson Pirie Scott; Rich's

JANUARY 1, 1943

# VOGUE

incorporating VANITY FAIR

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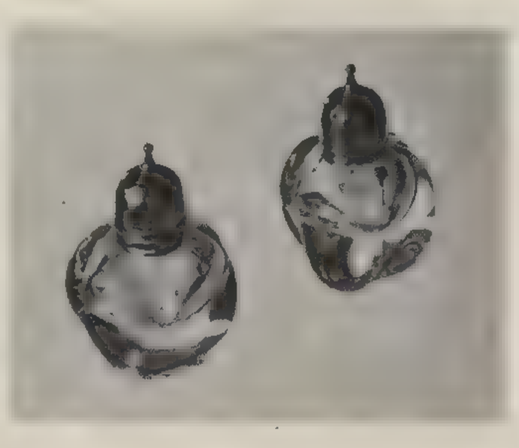
Matching Bags

**French Bootery**
22 East 57th St., N. Y.

# Shop Hound

## Turns New Leaves



**Worth their salt**—and, logically, their pepper—is this portly pair of crystal shakers with sterling silver tops (2¾" high, they are an ample 5¾" around their middles). $4.95 (including Federal Tax), plus postage. Sally Plunkett, Inc., 640 Madison Avenue.

**Rub it in.** One new leaf to turn this new year might be a resolution not to be perturbed over minor calamities. There are better things to be concerned about than heat marks on touchy table-tops or the rings a glass leaves on the piano. A tactful way to remedy these situations is to rub in Jackson of London's "Reviva." A half-pint of this furniture polish is $1. Mrs. Mark Jackson's Studio, 15 West Fifty-first Street.

**Step lively,** breathe scientifically, swing your arms—it will be good exercise to walk in these low-heeled opera pumps. Of tan, wine, black, or blue calfskin, in sizes 2½ to 8; $12.95. Sizes 8½ to 12 are $1 extra. Widths vary from AAAAA to C. Shoecraft, Inc., 603 Fifth Avenue.

**Scissor scientist.** Before he grasps his scissors firmly in hand and begins to snip away, Laurent, of 683 Fifth Avenue, does a lot of thinking. With a trace of the psychologist, as well as the hair-dresser, in him, he tries not only to give you a new hair style, but to give you the assurance that will help you wear it confidently. His pride and joy is a short, tidy cut like this one. It could be an idea for the neat suits on pages 56 and 57.

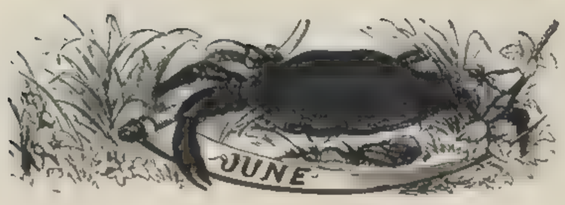
VOGUE STUDIOS

**A dream walking** in this case is not a phrase from a jukebox song, and not a hallucination—it's a concise description of what this négligé makes you look like. Of pink, blue, opal, or white rayon satin, it has a snugly-fitted midriff of Alençon-type lace. Matching it is a nightgown, and the two of them are $19.95, plus postage, from Susanne, 41 West Fifty-seventh Street. You might also ask Susanne about the pure silk slips she makes by hand.

*Vogue's-eye view of an*

# Almanack for Any Woman

BACK in the early days of the American Colonies, the No. 1 best-seller was *Poor Richard's Almanack*—written, from 1733 to 1758, by the wise and witty Ben Franklin. In amongst its weather forecasts, tide-tables, and eclipses were "many pleasant...Jests and Sayings," extolling the sturdy Colonial virtues of thrift, frugality, and diligence. It was pinned up beside the chimney of every Colonial farmhouse, thumbed and studied all year through.




This issue of Vogue contains no weather forecast for the coming year; nor can it conveniently be pinned up on your wall. But it is designed to be used, consulted, referred to, all year through. And, like Poor Richard, it glorifies thrift, frugality, and diligence—homespun virtues that, in another stormy period of American history, are coming again into their own.

"If you would have a faithful Servant, and one that you like, serve yourself," said Poor Richard. Now, in 1943, more and more young wives are their own maids-of-all-work. For them, there are four pages of gay, good-all-year cotton K. P. dresses in this issue.

"Buy what thou hast no Need of, and ere long thou shalt sell thy Necessaries," said Poor Richard. In this issue—two pages of hard-headed advice on clothes-buying, to prevent any such sad event; to stock your wardrobe with things you'll wear twelve months of the year.

"Always taking out of the Meat-tub, and never putting in, soon comes to the Bottom," said Poor Richard. On page 58—how to feed a country household when grocer's deliveries are few and guests are many.

"The diligent Spinner has a large Shift," said Poor Richard. Herein are two pages of year-'round dresses you can make yourself. (You don't have to spin them—just sew them.)

"Have you somewhat to do To-morrow, do it To-day," counsels Poor Richard. If you've been meaning for years to do something about your reading, writing, walking, or talking—do it now. Turn to pages 37, 36, 60, 9.

"Be *industrious* and *free;* be *frugal* and *free,*" said Poor Richard, in 1758. It's good advice for 1943, too.

# Colour in North Africa

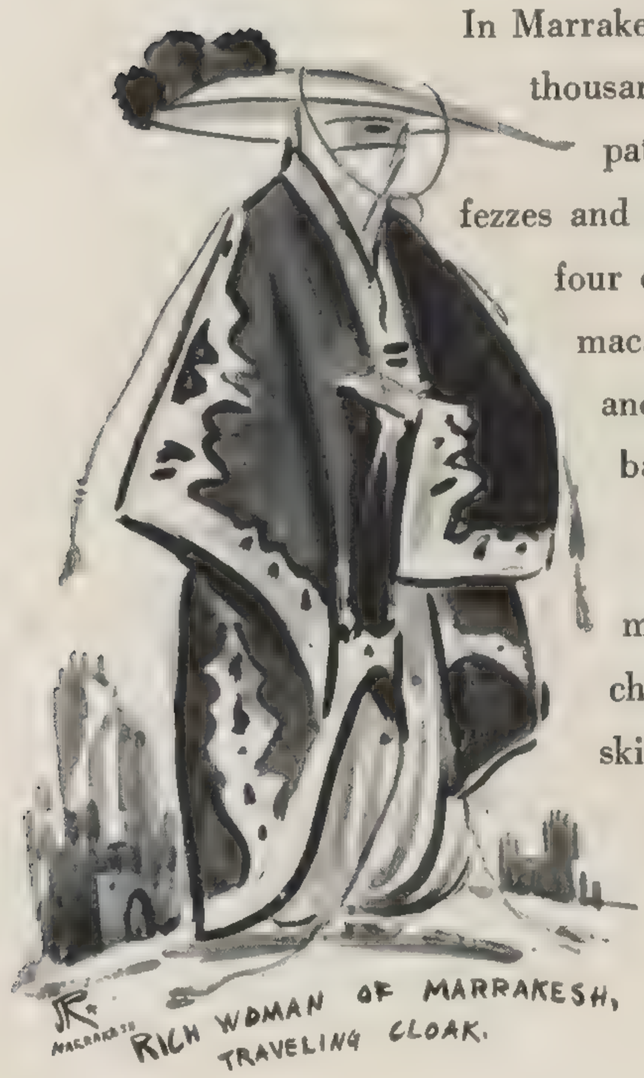
CHROMATIC BRILLIANCE CAUGHT IN THESE SKETCHES AND IN THIS ARTICLE—BOTH BY JAMES REYNOLDS

SHINING out at the astonished soldiers from Vermont, Missouri, and Texas, at the Britishers, the Canadians, and the Aussies, now fighting in North Africa, is the sharp violence of the colour that surrounds them. Colour becomes alive, miraculously, easily, wherever the Arab pitches his tent or builds his mosque, or *kasbah*. In the *souks* (the markets) of Fez, Rabat, Casablanca, Tangier, perhaps most of all in the famous, fabulous "Square of the Dead Men" in Marrakesh, the primitive colour upon colour reaches a peak of splendour equalled nowhere on earth.

The Arabs of North Africa have a proverb: "The five senses of man are refreshed by pomegranates, silks, colour, perfume, and women." And in the sun-shimmering cities of North Africa—with their buildings domed, cube-shaped, white, mauve, and turquoise-blue, piled carelessly like children's blocks—colour flares high.

I once asked a tall young desert Sheikh, member of the powerful Senussi tribe, which he liked best of the five refreshing items. We were standing in the shaded "Square of the Three Wells" in Biskra. In his flowing burnoose and head-cloths of wine-purple and sapphire, he seemed the incarnation of all that is Arab. The Sheikh fingered lovingly his black stallion's saddle—silver-mounted leather, flame and lemon-gold. He lifted his eyes and looked off and away past the sharp green of the oasis. "Colour—and silks," he answered. "Sight and touch. But most of all, colour." And when he was in the saddle, his black horse streaking across the sand, colour became alive.

In Marrakesh, when the market crowds begin to collect, the "Square F'na" offers a thousand sights. A troupe of Berber jugglers and acrobats spread a brilliantly-patterned cloth on the ground. This is their pitch, and four small boys, in fezzes and voluminous white trousers, hold sharply-pointed staves and guard the four corners. The lithe young acrobats appear, each with a blue or scarlet macaw on his shoulder. The jugglers are fantastic: their bare backs, stomachs, and shoulders painted in designs in henna, yellow, and bright green, their baggy trousers striped diagonally in the same barbaric colours.



RICH WOMAN OF MARRAKESH, TRAVELING CLOAK.

The "blue" Numidian dancers from Darfur are statuesque and remote, primeval goddesses carved from ebony, their eyes closed, their lips chanting a ritual. The Numidians are called "blue" because their polished skin has an indigo tint. They dye their garments with crude indigo, which in time imparts a rich blue patina to their skin. (Continued on page 23)

CAFE
DANCER AT
RABAT, MOROCCO
JRA

WOMAN OF
RABAT, MOROCCO

WOMAN OF BIZERTE, TUNISIA

WOMEN OF TUNIS

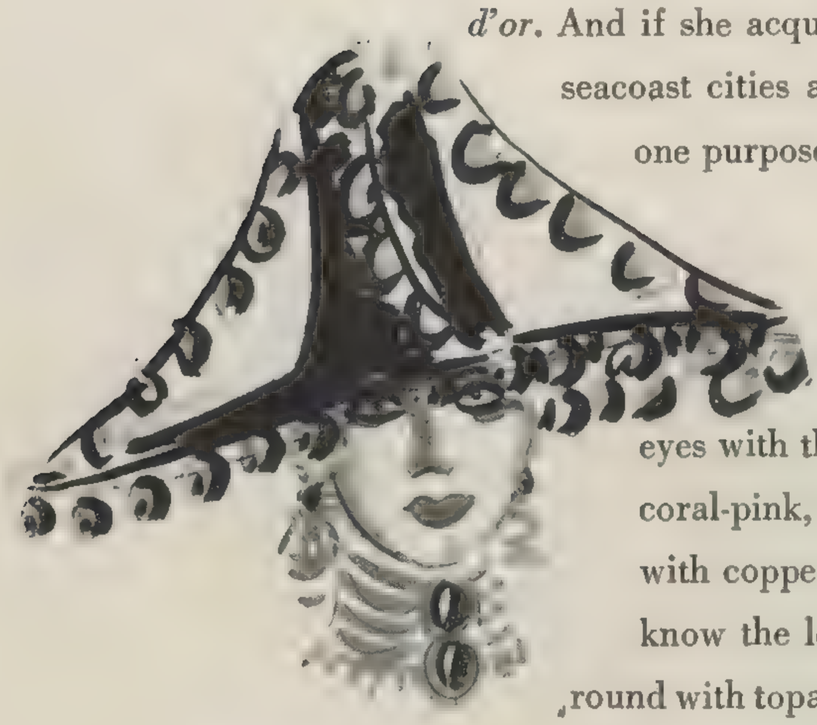
BERBER BOYS
HIGH ATLAS,
MOROCCO

WOMAN OF
MOGADOR,
MOROCCO

(Continued from page 20) Numidian dancing women often wear a substantial fortune: spectacular, highly polished silver jewellery; heavy dog-collars enriched by spreading capes of silver tassels; massive bracelets on the wrists and upper arms, studded with opals and gold-veined quartz from the mines of El Fashar; coiled and knotted silver ropes, worn as girdles over the wound skirts of indigo cloth; carved silver anklets, which clank out a lazy rhythm when the women stamp their feet.

BRIDE FROM BISKRA

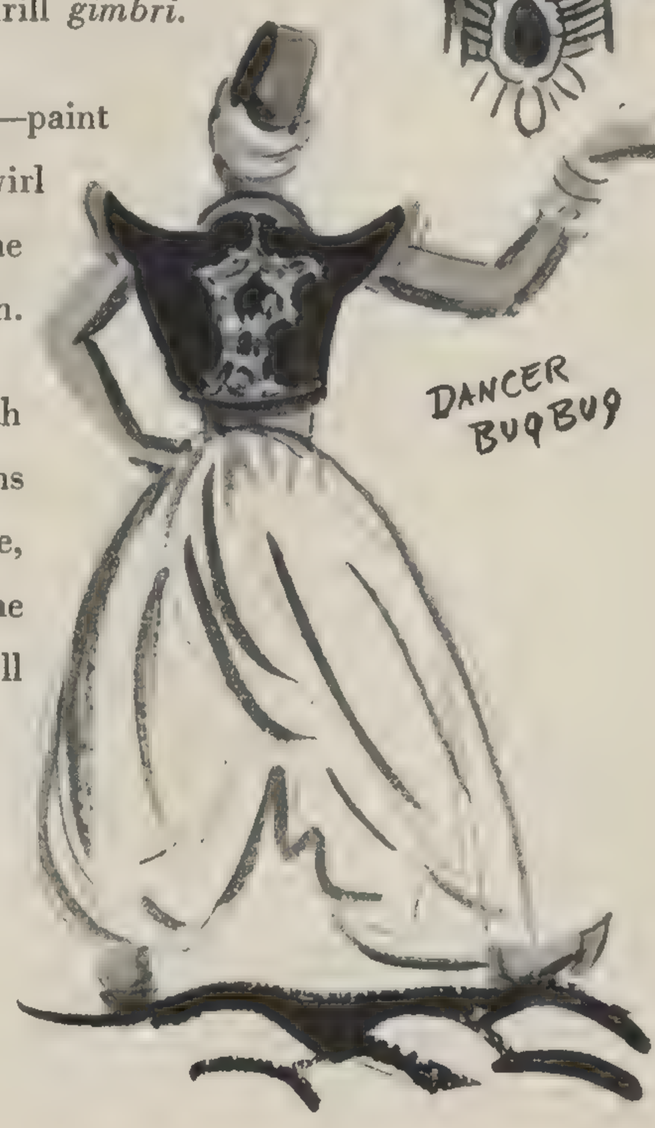
In the night haunts of Fez and Rabat are the dancers of the Oūled Naïl tribe—legendary women who came from the Bedouin, west of the Biskra hills. These girls are often as young as fourteen, and many of them are almost dangerously beautiful. They are tattooed between the eyebrows with fine crosses, and on their cheeks, just under the eyes, are lines of indigo-blue dots, "the tears of Fatma." Each girl arrives from the desert with two adornments: a richly coloured shawl, which, however prosperous she becomes, she never discards, and—more important—a sharply pointed silver bracelet, to keep at arm's length the people she doesn't fancy. If Fatma smiles upon her, she acquires sovereigns and *louis d'or*. And if she acquires enough, the fortunate Oūled Naïl leaves the *souks* and cafés of the seacoast cities and marries a desert Sheikh. All the long nights of dancing have only one purpose: to amass a dowry of *louis d'or*.



SPANGLES AT MOGADOR

No women on earth know more about the intricacies of make-up than the fair-skinned golden beauties of Circassia. They use caramine paste, and only the finest grain rice-powder. And they shadow their eyes with the dust of crushed, dried Tunisian violets. They wear trailing gowns in coral-pink, girdled with amethysts set in silver, gowns of almond-green embroidered with copper thread and set with garnets and topaz. Arab women love topaz. They know the legend: "The lady Fatma rode to Paradise in a flowery chariot: so set round with topaz was she, the sun darkened his face with clouds of mist for very shame." The Circassians don't make good dancers—they lack vitality. But they have great taste, play marvellously on the honey-toned *derbouka* and the shrill *gimbri*.

The gipsy women from Sefra and Touggourt—near Biskra in Algeria—paint their tribal marks on face and body, using indigo pencil and henna. In the swirl of red, yellow, orange, black, purple rags, they perform in the open street the "*Danse du Ventre*," employing every muscle and defying any description.



DANCER BUGBUG

As I read the papers these days, and see the names of the North African cities I know so well, cities so unlike anything most Americans or Britons can visualize, I wonder, now that they are quartered there, what they think of it. These boys, entering the *souks* to buy souvenirs for the girls back home, will be staggered by the mass of loot. But not for long. They'll be able to cope with Ali Baba and the forty thieves, and for good measure —all the Houris of Paradise. And they'll buy everything in sight, for the colour if nothing else. For colour is a lure. It speaks all languages.

DÉFEN
P'AFFIC
1903

HORST

# *Jersey News in Print*

ABOVE: Wool jersey is news when it's printed. As here—printed in a sort of stylized, seasonless black design that is discreetly urban for a city winter, pleasantly holidayish for the South. Left, black on beige wool jersey; right, black on turquoise. Both: Adèle Simpson designs; Henri Bendel; I. Magnin

OPPOSITE: Wool jersey is news when it's plain—if there's news in the dickey, too. Left, Parma-violet Cohama rayon-and-wool jersey; pleated cotton dickey. $45. White sailor; Boxlav gloxes. Best. Right, red Cohama rayon-and-wool jersey; satin dickey. $50. White hat. Bonwit Teller. Everything; Neiman-Marcus

• These photographs were taken in Bernard Lamotte's studio-apartment. Above. M. Lamotte tends bar

RAWLINGS

# Cardigan Suits, Bolero Suits

Tidy look—new look, for spring. Above, first: Red wool cardigan, red-and-white striped skirt, white rayon crêpe blouse, straw sailor. Hattie Carnegie; Marshall Field 28 Shop. Second: Black-and-white striped wool cardigan, black wool skirt, white silk satin blouse. Knizé. Hat; Lilly Daché

OPPOSITE: Tidy look again—in two bolero suits. First: Black-and-white checked Ducharne wool suit, black sash, white cotton piqué blouse. Jay-Thorpe; Vandervoort's. Second: Black Forstmann wool suit, red-and-white striped cotton blouse. Lord and Taylor; L. S. Ayres. Décor; Lavezzo

# Optical Illusion

JANET GAYNOR, of Hollywood, who is built like a doll, but knows better than to dress as one, is five feet tall and weighs precisely 100 pounds. Few people are aware of these facts because her husband, Adrian, who also happens to be her couturier, builds all the star's clothes on tall-making lines.

Excellent example is this dinner-suit. Harem trousers of deep plum-bronze crêpe are topped with a short-waisted jacket of velvet in the same colour. The short-waisted effect adds a look of greater leg length. Squared shoulders (drooping ones are fatal to little women) and the high neck add precious length to her torso. Her clothes must fit to perfection, which is why she has a slip custom-made and fitted for every one of her costumes.

Like many little women, Janet Gaynor carries herself to make the most of every inch; adores evening clothes with perpendicular drapery. She wears her short red curls brushed up from her face; knows the value of a well-placed ornament; collects antique jewels. High heels, tiny hats with an upward quirk complete her fashion credo. And they are all good tricks any small woman can translate to her own advantage.

HORST

# Height of Chic

Mme. Arturo Lopez-Willshaw, of Chile, is just five feet, two inches tall, but has never let that fact deter her from wearing anything she pleases.

She is photographed here in one of the most important wraps of the year, Jaeckel's wine satin five-eighths coat, lined with black Alaska Sealskin. Because of its low-placed flare, this coat elongates the torso, and Mme. Willshaw can wear it, fullness and all, because she has an astute sense of proportion....

Her sense of proportion is applied to her own figure (her weight is never allowed to top 105 pounds, an example many five-footers might follow). Her sense of proportion is exemplified by the tall-making hat designed for her by Braagaard; high-heeled pumps that lengthen the hem-to-ankle line.

Her sense of proportion is reflected in her philosophy of simple black dresses with long lines set off by sizzling accessories; all, from minuscule muffs to pearls, chosen on the small side so that they won't overpower her.

Climax of her tricks is her polished hair, invariably worn high and meticulously coiffed to give her an out-of-this-world tidiness which any small woman might adopt as the keystone of her chic.

# MME. WELLINGTON KOO

## *Making friends for China is her talent, her lifework*

### *By Mary Van Rensselaer Thayer*

MME. Wellington Koo, wife of the Chinese Ambassador to Great Britain, has managed adroitly her spotlighted rôle. Her task has been to present Modern China to a blasé, pre-war Europe, to make the political cynics sit up, take notice, and invest good-will in her country's future. As wife of an outstanding Chinese diplomat, she has used her intelligence, looks, and fortune to advance China, to shake it out of a mediæval lethargy into a brisk contemporary stride. Her life is inextricably woven with her husband's career, her efforts complement his completely. In Paris and London, she created the first Chinese embassies where the East and West met on easy footing, where Europe's great and near-great could get to know, if not understand, their Asiatic counterparts.

In China, Mme. Koo's palace was her embassy, and a cavalcade of modern Chinese history flowed through its rooms. Mussolini's daughter, Edda Ciano, and Chang Hsueh-liang, the young Manchurian war lord, outwitted gossips by meeting in this courtyard. Wu Pei-fu, the scholarly war lord, counted his rosary beads while sitting on her brocade sofas. Feng Yu-hsiang, the bulky "Christian General," trampled her rugs with his muddy boots when he came there to meet the widowed Mrs. Theodore Roosevelt.

Mme. Koo, a leading lady in an uneasy age, brought two hemispheres together with her persuasive personality, and served as charming link between old China and the new. Sophisticated from the rims of her inch-long nails to the toe of her jewelled sandal, she is true Chinese, with the added finesse of an extraordinary European education.

Her background was an exotic montage of Java, Malaya, China. Her family was shrewd, hard-working, infinitely successful. Because an errant comet sparked through the night sky at the hour of her birth, she was named Hui-lan, or "Heavenly Meteor." Hui-lan was born in Amoy, a south China port from which her grandfather, in protest against Manchu rule, had fled to Java many years before.

Penniless, with no possessions except the clothes on his back, this grandfather had earned his keep by toiling as a coolie. Depriving himself of all but the barest necessities, he managed to buy a few of the cheap pottery bowls in which rice is sold throughout the East. These, filled with rice from his own scant rations, he sold at infinitesimal profit. Painfully, slowly, he became a man of property. With his wife, the daughter of a fellow exile, he opened a cupboard-sized rice shop where he toiled from dawn to sundown. At night, balancing his books, the grandfather of Hui-lan used to press his flat stomach against the desk drawer to still his hunger pangs. Satisfying his appetite was a luxury he could not afford.

Before the eldest son was grown, his fortune was impressive, even for opulent Java. Hui-lan's father, Oei Tjong Ham, carried on, switching from rice to sugar, then to rubber. His business interests spread from Java to Singapore and through all Malaya. Eventually, Oei Tjong Ham rated as one of the Orient's most powerful tycoons. A modernist, he cut off his queue, built his marble-floored palace in the European quarter of Semerang, a bustling Javanese city.

Hui-lan was brought up in a setting of tropical splendour. Her father's house, set in a park, boasted a private zoo stocked with all the outlandish creatures of the South Pacific. A dozen footmen in crisp white jackets, batik sarongs and turbans served in the dining-room. Two separate kitchens, one for Chinese dishes, the other for French delicacies, busily supplied Oei Tjong Ham's guests.

Spindly and wild, Hui-lan was her father's favourite. Alone, the tiny girl went with him on trips to faraway parts of Java. Not until years later did she know that her father had other loyalties. In Singapore, Penang, and Java, he had kept stylishly a succession of eighteen concubines, each in their own separate establishments. Until just before her father's death, Hui-lan had never met any of her thirty-three half-brothers and sisters.

When Hui-lan was nine, she toured Europe with her family. On her recovery from a minor illness, Oei Tjong Ham presented to his younger daughter a Panhard, painted white with scarlet cushions, a Great Dane, and a bulldog. In this magnificent equipage, flanked by her outsize dogs, Hui-lan rode haughtily up and down the Champs-Élysées. Naturally, she attracted attention. She was important in Europe, and she relished that.

Back in Java, Hui-lan turned a new leaf. She determined to be someone, to make a mark in the world, realizing reluctantly that this meant hard work. With her governess, Miss Jones, a colourless, humourless, but intelligent Englishwoman, she settled down to a (Continued on page 73)

**MME. WELLINGTON KOO (opposite)** ⟶

Wife of an Ambassador, mother of two college-age sons, Mme. Koo is a Chinese citizen of the world, an international beauty. Here she wears her own version of China's dress, and her fabulous jade. On her inch-long nails—Chen Yu's "Temple Fire" lacquer

HORST • CONDÉ NAST ENGRAVING

**MME. WELLINGTON KOO**

*Composed, complex... the wife of the Chinese Ambassador to Great Britain*

Scarf prints designed by Willaumez

# Forecast in Print

PRINTS, this year, can be large, important, headline size...you'll see big bows, scarf prints, curlicues of iron grillwork. Prints can be small, too...you'll see precise pin-checks and pin-point dots.

Prints, wisely chosen, can modify a not-so-slim figure, or amend a very slim one. Unwisely chosen, they can look like...well, you know what.

Prints, this year, can be a day-or-night matter. Short evening dresses are coming out in print... lace-trimmed, pailletted, with stole-like scarfs.

Prints, this year as always, are a town-or-country matter. You can dress them up or down and wear them anywhere.

**On this page:** Two rayon crêpe dresses in the "Mississippi Magic" print series, by Celanese. White tracery on a pale yellow background. • First: Simple, classic dress; $18. Second: Feminine shirtwaist dress; $20. Both of these: Bonwit Teller; Carson Pirie Scott; Thalhimers

**Scarf prints—page opposite:** Two dresses in a print that's a work of art—it was designed by Count René Willaumez, Vogue artist. • First: Enka rayon crêpe for the skirt; wool jersey for the quilted jacket; $40. With it, felt bicorne. Second: Scarf-printed dress of Enka rayon crêpe; sarong drapery; $35. • Everything from Altman; Rich's, Atlanta; Marshall Field.... For shops in other cities (dresses), page 76

# Sailors and Chignons

SAILOR'S KNOT—HAIR KNOTTED NEATLY UNDER A SAILOR

PLAID TAFFETA SAILOR

THESE three girls are turning the pages of a magnificent book from the collection of Prince Artchil Gourielli...a book that portrays the coronation of Emperor Alexander II and Empress Marie Alexandrovna of Russia. Within its gold-clasped, three-foot-high covers are scenes of the coronation and portraits of the guests...one of whom was Prince Artchil Gourielli's grandfather.

In all three photographs—the new sailors of 1943...small, neat, and custom-made.

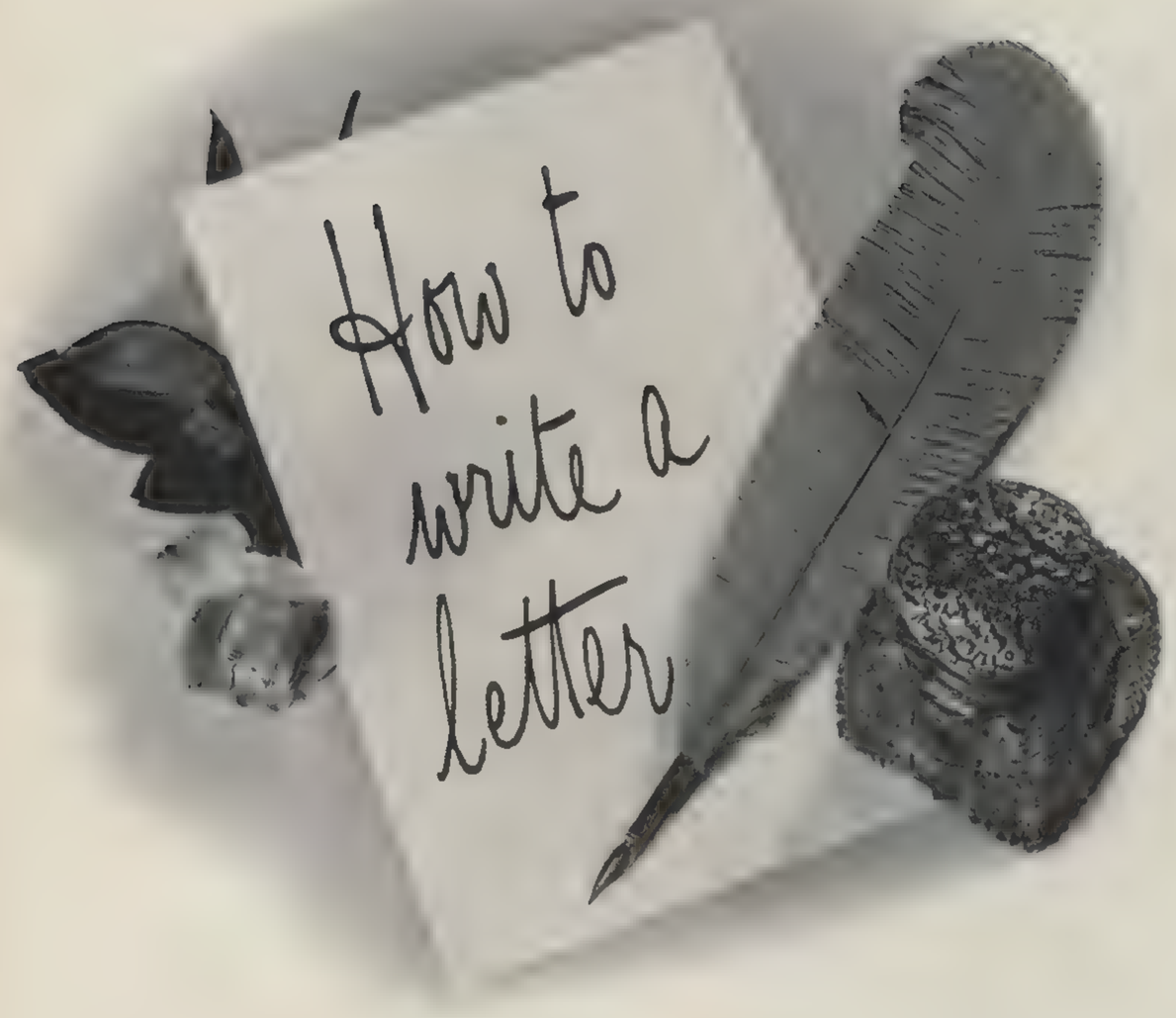
ABOVE: Plaid rayon taffeta sailor and black satin suit, real jewels. Bergdorf Goodman.

RIGHT: Carol Bruce, now singing in the Plaza's Persian Room, wears a sleek Spanish sailor. It's brown rayon satin with ball fringe. Hat and real jewels; Bergdorf Goodman.

← OPPOSITE: Big white daisies on a brown sailor of shiny straw. Wear it with a sailor's knot, your own or a false one by Manuel. Hat; Henri Bendel. The jewels; Hammer Galleries

HORST

CAROL BRUCE IN A SATIN SAILOR




## Six unofficial dictums for this newly essential industry

### by Louis Untermeyer

[EDITOR'S NOTE: *Louis Untermeyer's new book is "A Treasury of Great Poems"—frankly fat, and on all the best-seller lists. Writer, critic, lecturer, parodist, Mr. Untermeyer is a notable contemporary anthologist of poetry. He's also a distinguished letter-writer and letter-receiver. Because he keeps all letters, because his mailing list includes the literary great, his letter-file bulges with beautiful trivia and irrefutable facts that point up the age we live in. In his letter to* Vogue, *Mr. Untermeyer outlines his rules for letter-writing.*]

DEAR ——— How right you are when you say that letter-writing has ceased to be a polite interchange of amenities, a forced and self-inflicted duty, an epistolary chore. Letter-writing has become a national emergency, an essential industry. What with husbands and wives a world apart, with the closest ties violently disrupted, never has the need for communication been so great—so great and so immediate.

The whole quality of letter-writing has changed. The pressure of time and circumstance make elaboration and evasion—the once-prized "fancy writing"—impossible. Gone are the days of the literary epistle and its first law: "Always write for the ultimate reader, the unknown and unborn reader. Remember, you *may* be writing for posterity." We have even forgotten the more practical admonition: "Write only what will read well in Court!"

What, then, are the ways of writing a letter today? How is one to achieve a balance between too careful composition and careless impulse? What "laws" make even a casual letter romantic, if, as Chesterton insists, "to be entirely romantic, a thing must be irrevocable"? At the risk of divulging unmilitary secrets, let me list a few of the unofficial rules.

*Write as you talk.* Nothing is more distinctive, in life as in literature, than the tone of the voice. It is the tone, with its characteristic pitch and tempo, which distinguishes one person from another. The first task of every writer—whether he writes for pleasure or for profit—is to express a personal idiom, the accent of the natural, but individualized self. There is no more reason for disguising one's writing than for disguising one's speech.

It is not necessary to let your sentences run away with you; but they should be controlled, so to speak, with a loose rein. Do not scrutinize them too closely. Never stop to consider how your letter would look in the cold immortality of print. You are writing to a living person—and what he wants is the essence, the warm emanation, of another living person, not a piece of literature. It is to be presumed that he has a book and does not expect you to compete with the World's Great Masterpieces.

On the other hand, don't be monosyllabic. Be yourself—all of yourself—or as much of yourself as you can get down on paper. Don't hurry—at least, don't communicate a sense of hurry. The absent one is entitled to more than a time-table or a fixed-rate telegram. Relax. You are (or should be) alone with your private thoughts. You are about to send some part of your life hundreds or thousands of miles away. Begin confidently. Ink is inexhaustible. Paper has not yet been rationed. And paper is proverbially patient.

*Don't be afraid of trivialities.* Trivialities mark the very core of existence; they are the blood and sinew, as well as the spirit of everyday life. And it is everyday life he wants to hear about. You can spare him the headlines; he is probably helping to make them. In any case, the radio has anticipated you. Don't usurp the functions of the newspaper; he does not look to you for editorials or profound comment on world affairs.

He wants, more than anything, a feeling of contact with what he has always known and loved. He wants the intervening miles obliterated. Your words can do this. Your words can give what he needs: a sense of continuance, an extension of your spirit, an illusion of your presence. He wants the simple, distant realities; and you must summon them for him. What did you do today? With whom did you spend, or waste, your time? Are you working too hard to play?... These, perhaps more than any others, are the questions he wants answered.

And do not imagine for a moment that he will be bored by your replies. It is the minutiæ, the very commonplaces, of ordinary existence that recreate and vivify life. Do you demand precedents? The Public Libraries are full of them. (Continued on page 74)

## Twenty-six official suggestions for this always essential art

### by Alfred Kazin

[EDITOR'S NOTE: *Alfred Kazin's new book is "On Native Grounds"—transcendent literary criticism, tracing the development of American literature from Howells to Steinbeck. He does it without personal prejudice, with scalpel-clean exactness, fine insight, sweeping perspective. Twenty-seven-year-old Mr. Kazin is excited about reading. For* Vogue, *he has compiled a mature and exciting reading list.*]

IT is books—and the life of art and ideas and human reconstruction that goes on in books—that have been the real Second Front of this war, and will continue to be long after the hangmen of Europe are tossing on the same line. For this is as much a war of ideas as it is a war of men and machines—and the machines are only the tools of the men who have the ideas. While the triangle that the United Nations are forming around Germany contracts into a vise, there remains the Second Front on which all the forces that will shape the new world are ranged—the Front which gives the most complete report of the agony of today, and helps to shape its meaning.

These are, obviously, not triumphant days for the imaginative artist, for the delicate balance and essential poise that make for enduring human statements. But they are great days for the students of fact: the latest foreign correspondent off the boat, the eager blueprinters of the post-Hitler future, the caption writers adding the obvious to the photographs of disaster. You have only to see how painfully men are trying to understand the world experience of today to realize that much of the strength, emotion, and vision that normally go into the symbolic language of art are being drained off into social analysis, reportage, and blueprints of the future. The magazine editors are crying for stories to print, and the poets are consoling each other (when they are not driving knives into each other), but there is no end of books on what Benito really said to Adolf, on what a Danube Confederation after the war can offer, on the personal habits of the world's Generals.

It would be silly, of course, to pass over the strength of basic literature today. This year has not been altogether poor in good novels and poems, in sensitive critical studies and biography. A new American generation—the "Roosevelt generation" that grew up "between two wars, with all the street-lights out"—has suddenly burst into print. For example, Muriel Rukeyser's *Willard Gibbs,* a passionately reverent study of the great Yale mathematical genius, is a book that ends up by being an unusual illumination of the whole American pattern. And Eudora Welty's lovely mock fairy-tale, *The Robber Bridegroom,* a novel that catches all the half-lights and twilight beast mystery of the old American frontier. And Walter Morris's *American in Search of a Way,* one young man's diary that speaks for many young men and women growing up in the terrible 'Thirties. And Howard Fast's fine historical novel of the Revolutionary War, *The Unvanquished,* a book that proves that historical novels need not be all cinnamon and fake crinoline, Mammy noises, and Metro-Goldwyn-Mayer.

And Nelson Algren's sensitive novel of the Studs Lonigan country in Chicago, *Never Come Morning.* And Sergeant Karl Jay Shapiro's poems, *Person, Place, and Thing;* and *Blood for a Stranger,* a volume of poems by that demon Jeffreys of the reviewers, Randall Jarrell. And, among much else, Mary McCarthy's *The Company She Keeps,* a deeply serious and painfully honest spiritual autobiography that is as maliciously female as one chorus girl's comments on another, but rather more important.

AMONG the good books of literature by older writers, don't pass up Mark Van Doren's *Our Lady Peace,* war poems by an extraordinarily serene and gifted American imagination, or his fine book of critical studies, *The Private Reader.* Or Wallace Stevens's *Parts of a World,* and Rolfe Humphries's *Out of the Jewel.* Don't pass up Anna Seghers's *The Seventh Cross,* a powerful novel of Hitler Europe by a distinguished German anti-Fascist artist; or Slater Brown's *The Burning Wheel,* an exceptionally honest novel about the Connecticut where literary commuters and the old settlers can go gunning for each other.

Yet the fact remains that the outstanding books of the year have been books like Albert Guérard's *The France of Tomorrow,* a book written in love and knowledge that is worth a whole stockroom of quickies by the foreign correspondents. And books like Pearl Buck's moving plea for a real equality (Continued on page 74)

HORST

# Joint Début...

One hundred débutantes...one coming-out party. That's the idea behind the Victory Débutante Cotillion and Ball on December 21. Each girl's parents buy War Bonds with the money they would have spent on an individual party for her; all proceeds from tickets help the New York Infirmary for Women and Children; the Ball itself is paid for by Coty. Above, two of the Victory débutantes—Miss Mara di Zoppola, daughter of Count and Countess di Zoppola; and Miss Katherine Downey, daughter of Mrs. G. Faber Downey

# Benefit Ball

Three more of the pretty girls who are making their joint débuts at the Victory Ball. On the sofa, Miss Cynthia Tuckerman, daughter of Mr. and Mrs. Roger Tuckerman, in peach-coloured net; standing, Miss Cynthia Cary, daughter of Mr. and Mrs. Guy F. Cary, in an off-shoulder dress of white point d'esprit; kneeling, Miss Katharine Redmond, daughter of Mrs. William H. Osborn, in white brocade. All five girls on these pages have a regular, full-time activity—college, job, business course, or Nurses' Aide

# Holiday Briefs

Heavenly-blue maillot,
woven with "Lastex."
Straps wind around waist.
Mabs of Hollywood suit.
$10. Saks-Fifth Avenue

Printed cotton skirt.
Black rayon jersey top.
Two pieces but non-naked.
Brigance design; $15.
Lord and Taylor

Chartreuse, black, and white
SeaMold suit of Celanese
"Mississippi Magic" print.
Two pieces; $8. Russeks

Half-and-half suit.
Front of red printed cotton.
Back of white Matletex.
Cole of California suit.
$8. Saks-Fifth Avenue

New narrow straps—
pretty red frills—
suit of white Celanese
rayon sharkskin; $11.
Best; I. Magnin

Exotic tropical flowers
printed on white cotton piqué.
Trunks of blue Flex-Velure.
SeaMold suit; $8. Altman

RAWLINGS

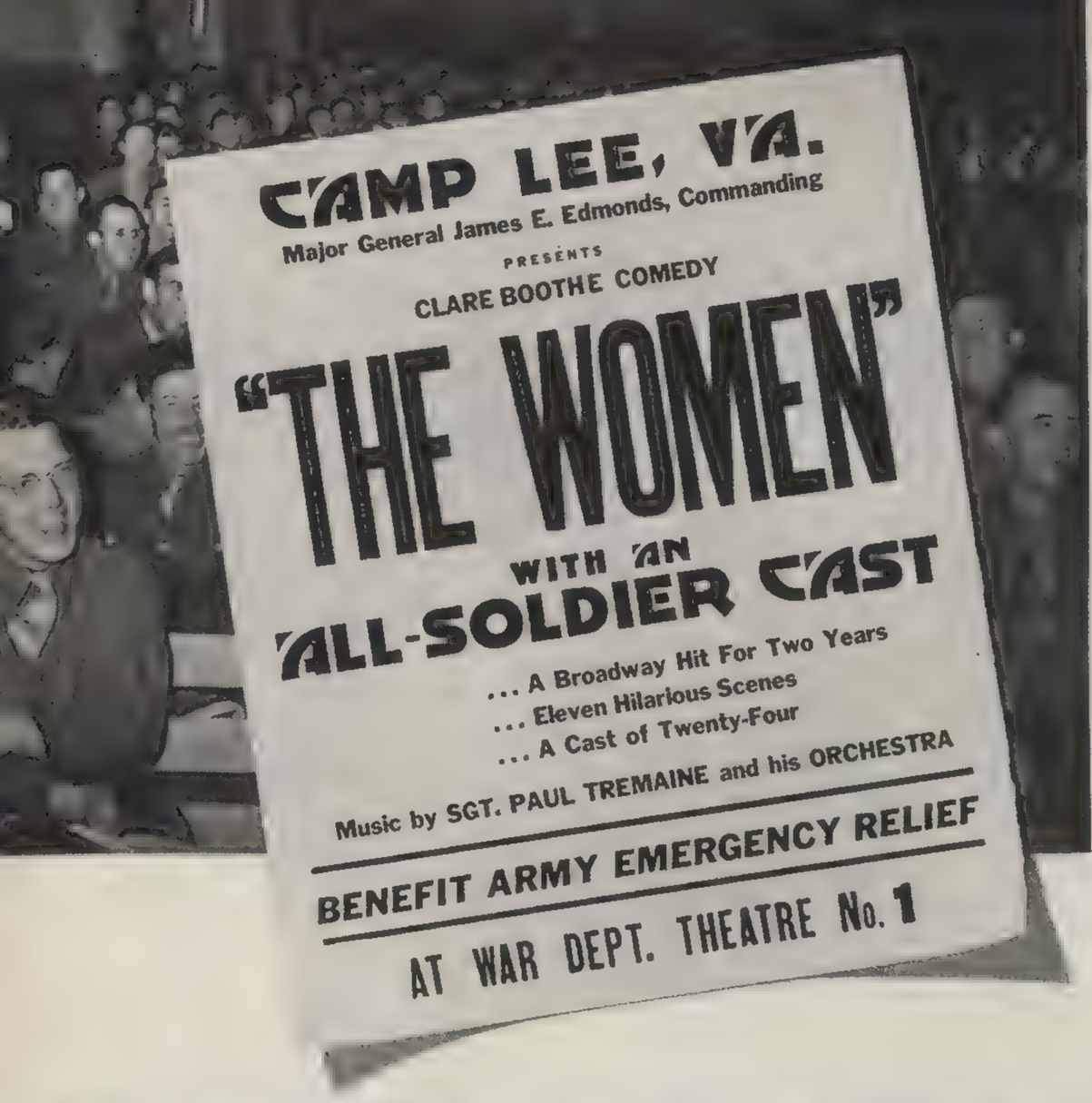
# Short Dresses..

On these two pages—photographs taken at New York's new "Art of the Century" gallery. Frederick Kiesler is responsible for the new space feeling, the convertible chair-easel-table furniture, and the strange vistas in which the work of modern artists is displayed. Above, a shining example of the short dinner costume for come-what-may evenings of the New Year. Of honey-beige rayon-and-silk satin, datelessly simple, buttoned with rhinestones—happy under a fur coat, a Florida moon. Bergdorf Goodman

ART OF THE CENTURY GALLERY—INTERIOR DESIGNED BY KIESLER

# ...Long Season

Begin the New Year with one of these short dinner-dresses...and you can count on wearing it long months to come, in the South, North, East, or West. Both dresses are in pastel shades—loved now more than ever, because they're patriotically sparing of dyestuffs. One is honey-beige, the other pale blue. Both are trimmed with jet and sequins, both are of pure Rodier wool jersey that packs without a whimper. Both: Altman; B. Forman; Neiman-Marcus. Hats to match; Florence Reichman. Black gloves by Aris




OFF the rifle range one evening, several weeks ago, came a group of men of the Fighting Quartermasters and other soldiers of Camp Lee, Virginia, to give an all-soldier production of "The Women," that catty comedy of bad manners, by Clare Boothe. With gusto and subtlety, playing it straight, the soldiers—in John-Frederics hats, in New York Dress Institute evening dresses—turned the play into a hilarious tour de force. They did it, first, to amuse the men, and for Army Relief; secondly to help the Richmond Junior League sell War Bonds, and for Navy Relief.

In the hair-dressing scene: Pvt. Charles E. Taylor (in civilian life, he was a stenographer) gets a permanent wave and all the latest scandal

In the mother-and-daughter bedroom scene: Pvt. S. Carlton Ayers; Pvt. Thomas Frederickson, a former advertising man

In the maternity hospital scene: Pvt. Hugh Oates (once an administrative assistant in the Treasury) and Pvt. M. Gray

LOFMAN

In the night-club powder-room: Sgt. D. Stevens, who used to work in a theatrical agency; Sgt. G. Baehr, who was an actor; Pvt. S. C. Ayers, an economic analyst; and Technical Sgt. E. B. Yaryan, a former actor

In the bathtub scene: Pvt. Stephen Roes, the maid; Sgt. George Baehr, the blond charmer. (Both are ex-actors)

In the exercise scene: Cpl. Andrew Benedict, once a credit man, plays the instructress; Sgt. E. B. Yaryan, the gossiping menace

# PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT...Admiral Darlan, who is still a political litmus paper...The massive, full-throated hymn, "The United Nations," written by Shostakovich to celebrate hopes for a new world...The number of women, without young children to care for, who still seem to think that the war is a spectator sport to read about in the papers...

"The Pirate," the most beautiful production in town, with a plot so gossamer that there are moments when the Lunts are acting their heads off—superbly—in an iridescent vacuum. With its extraordinary sets by Lemuel Ayers, its extravagant costumes by Miles White, "The Pirate" is a romp for the best acting pair in the theatre, acting to the hilt absolutely nothing...

The reviving fad for hunting in secondhand record shops for such good old classics as Bessie Smith's "Young Woman's Blues" and Bix Biederbecke's "Mississippi Mud"...Monopoly, the favourite game of American flyers out on Pacific islands...The importance of Italy and Spain in the head-lines again...

Christopher Morley's *Thorofare*, a drawling novel about a boy who came to Chesapeake from an English village with a professorial uncle who was "enjoying the innocent illusion that children treated as adults will behave as such." It gives Morley the chance to explore some restful, honest ideas in a book that has no jangled ganglia, but is serene and slow, filled with oddities of information. (To be read on a rainy night with the telephone out of order)...

PEOPLE ARE TALKING ABOUT...The visits of General de Gaulle and of Madame Chiang Kai-shek...The Cajun comedy, "The Great Big Doorstep," with Dorothy Gish, exact and endearing...Town Hall turning the technique of *The Reader's Digest* on music by trimming down Russian operas for a series of concerts...The overwhelming Twentieth-Century Portrait Show at the Museum of Modern Art, which has proved that portraiture stands for more than shiny society stuff, for more than pictures of college presidents donated by Alumni on whom art courses were wasted...

Félix Éboué, the canny Negro Governor-General of French Equatorial Africa, who has been helping the Fighting French...The brilliance of Marjorie Lawrence's voice...The new warning by the United States and Great Britain that anyone seeking to ransom a friend from Nazi tyranny will be guilty of trading with the enemy, on the ground that the Germans have built up a profitable brokerage business in selling escapes...

The mash that New York has on contemporary art, crowding the galleries...Pretty Lena Horne, the young Negro singer at the Savoy-Plaza, who just stands up and sings "The Man I Love" without any extra vocal bumps... *The Young Matriarch*, G. B. Stern's continuation of the Rakonitz family, which spread, like woodbine, through the countries of Europe—it is complicated, gossipy, superbly written, with an intricate craftsmanship not unlike the carvings on a Renaissance doorway...

The flashing bravura of Ruth Gordon in Chekhov's "The Three Sisters," in which her co-stars are those involuntary stage-stealers, Judith Anderson and actress-producer Katharine Cornell...The non-Utopian, far-reaching Beveridge plan, proposed by the great economist, Sir William Beveridge, to give Britons, after this war, greater security by compulsory social reforms, which will almost triple the cost of present social services...

PEOPLE ARE TALKING ABOUT...James Thurber's fable of the *Bear Who Left It Alone*, with its moral: You might as well fall flat on your face as lean over too far backward...The rim-of-the-wheel strategy by which the United Nations may trap the enemy by capturing the world periphery and then driving inwards towards Germany, the hub...

"The Skin of Our Teeth," Thornton Wilder's imaginative history of humanity, with nervous slapstick and erratic wit, mixed in with a fine, pompous, professorial exposé of a point that we all know—that in spite of floods, wars, and horrors, the human race continues by the skin of its teeth. Although it is true and simple, Wilder makes a brilliant theatrical bird's-nest out of it, with its prettiest feather, Tallulah Bankhead, in tights.

**PRINCE MICHAEL** (opposite) →

Born on America's holiday, the Fourth of July, Britain's youngest prince was given his name, Franklin, for America's President. He has a six-year-old sister, Princess Alexandra, and a seven-year-old brother, Prince Edward. They are the children of the Duchess of Kent and the late Duke of Kent, who was killed on flying duty last August

CECIL BEATON

## PRINCE MICHAEL, PRESIDENT ROOSEVELT'S GODCHILD

*Michael George Charles Franklin, youngest son of the late Duke of Kent and the Duchess of Kent*

# K.P. Cottons

for Lady Kitchen Police
who like to keep pretty
while they keep house
these servant-less days

Polish up
Pretty up
in brown-and-white cotton.
Flame bow drawstrings; $6
Queen Make; Altman

Domestically inclined—
Rainbow-plaid cotton.
Tomboy dress; $9.
L.S. Ayres

Charm for chores
L'Aiglon dress of
corded madras, $6.50
Lord and Taylor

Who's cookin'? You are.
In blue-and-white chambray; $5
Sacson dress; Arnold Constable

Wrap-around dress of
red-and-white Anderson gingham
$8. Saks-Fifth Avenue

Cool perfection
over a hot stove.
Red-and-white gingham; no plackets;
white frills; $5.
Nelly Don dress; McCreery

Keep house
Keep pretty
Keep fresh
in a plaid cotton with
low drawstring neck; $9.
in a blue cotton dress
with pink torso; $13
Both: Bonwit Teller
Marshall Field

# K.P. Cottons (continued)

Fresh as paint –
Skirt of striped chintz,
top of Everfast cotton.
$10. Altman

Handy at housework.
Peter Pan piqué,
printed with rick-rack,
$8. Altman

Carpenter's pockets
on a dress that
crosses in back.
Everfast cotton. $11.
Cotton Shop

For brides
near camp.
Red blouse,
sweeping skirt of
Everfast cotton.
$11. Altman

Saxon dress of broadcloth and
Galey and Lord gingham.
$6.50. Arnold Constable

Be decorative
while you decorate.

Picturesque pinafore
Everfast cotton
with blue ruffling.
$9. Franklin Simon

• All dresses on this page
also at Marshall Field

Prettiest K.P.'s
near the Post.
One in a flowered dirndl
of Peter Pan muslin;
$8. Altman
Marshall Field

One in fresh and frilly
chambray with
brown-and-white stripes.
$9. Peck and Peck

• More K.P. dresses on page 71

HORST

JEWELS BY PAUL FLATO

# *Dolores Del Rio*

One of the films' great beauties—Dolores Del Rio—now lives in Mexico City, where she organized that city's Russian War Relief. While she was in New York recently on a brief holiday, she posed for Vogue. The costume—a black jersey top; quilted Celanese rayon skirt. Arnold Constable; Marshall Field; Thalhimers

# Portable Heaters

Anti-chill skirt of quilted cotton gingham; $11. Wool jersey top; $8. Lord and Taylor

HORST

Red flannel lining insulates this cotton skirt; $11. Wool jersey shirt; $7. Altman

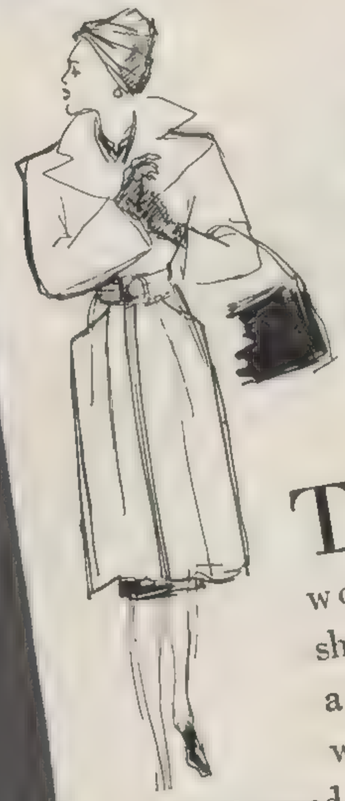
Warm dirndl of Cohama nylon fleece; $40. Rayon jersey top; $11. Arnold Constable

Wonderful white worsted jacket; plaid wool slacks. Traina-Norell design. Bonwit Teller

• Fire equipment from Hammacher-Schlemmer

# 365 DAYS TO GO

*Clothes to wear this January—*
*clothes to wear next January—*
*and all 12 months in between*



## A coat to weather all 4 seasons

THIS is the story of a well-dressed woman. Actually, she's a composite of a lot of well-dressed women we know. She's well-dressed, not because she spends unlimited time or money on clothes, but because she knows *how to buy* clothes.

This is her secret: Most—not all, but a majority—of the clothes she buys are good all year 'round. They neither know nor care whether it's June or January; they don't spend six months of the year in moth-balls; they can be worn any day out of the 365, any week out of the 52, any month out of the 12, any season out of the 4.

Today—when the far-sighted thing to do is the patriotic thing to do—you might like to make her system your own. Five or six costumes are all the plan calls for. Vary them at will—and get your personal drama, your seasonal drama in accessories.

Her 4-season coat is bright red tweed. It's classic, roomy enough to slide easily over a suit, it goes with every outfit she owns, is warm enough for winter—if lined temporarily with chamois.

## 365 days—wearing-time for this dress

ONE good black dress that's ready and waiting to be put on any day out of the 365 is a perfect trouble-shooter for any wardrobe. And our hypothetical lady likes a V-necked, black crêpe that neither notices a change of season nor watches the clock. She wears it afternoons; she dresses it up with guiles and guises and wears it impromptu nights when she goes out to dinner, out to sit and talk.

Do a bit of brow-furrowing when you choose yours. Avoid whimsy—which, like a popular tune, goes flat with plugging. Look for simple, direct lines. And pass up sequins and jet embroidery—unless they're detachable. Instead, on nights when you want glitter, tie around your waist a little sequin peplum or wear a sequin skull cap.

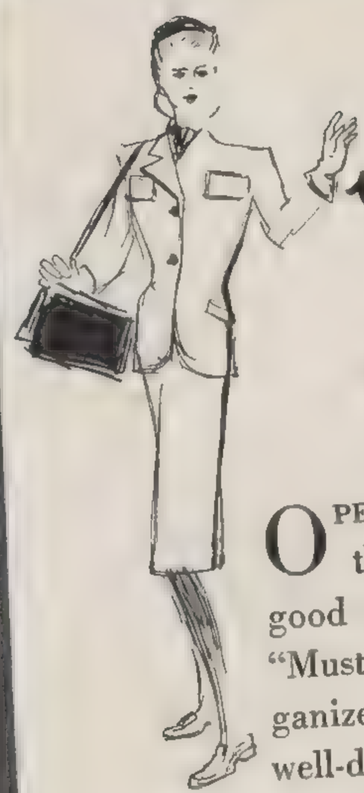
Lengthen and brighten its life, sometimes, with a turquoise quilted velveteen bolero. Or a gayly striped ribbon waistcoat. Or a bright ribbon cascade with your clip in the centre. And see how nice a white hat and white gloves look with it in the dead of winter. White is not only smart, but it helps taxi drivers to see you when you cross dimmed-out streets.

## 12 months spent in jersey

OF practically perpetual use in the wardrobe of this far-sighted woman is a wool jersey dress. A wool jersey of medium weight that she can press into service any month of the year. Hers is a clear gentian-blue, and she wears it under the red coat, on the street in spring or autumn without a coat. And there's scarcely a week-end in summer when she doesn't take it to the country with her. Even July is rarely too warm for thin wool jersey. The burnoose that's worn in the Sahara is wool!

Your jersey, like hers, might be blue or perhaps beige or green or that fine natural shade of jersey that is so sparing in its use of dye. See that its lines are classic ...look at the dress on page 43 of December 15 Vogue—or the one you can make yourself, on page 62 of this issue.

You might have stockings dyed to match for the country. You might have a fur waistcoat to wear with it in sub-zero weather. And if you're following your husband or the sun South—put it in your travelling bag. Jersey has that happy faculty of coming out of a bag as though it never went in.

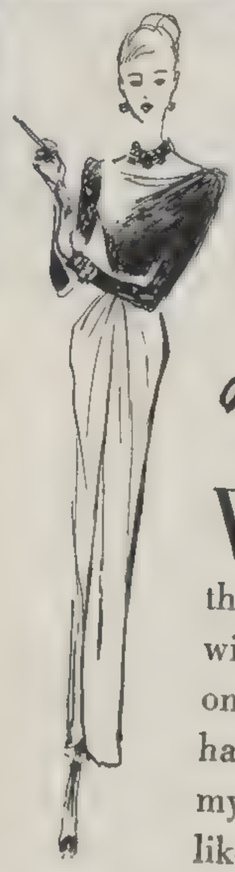


## Suit for week-in, week-out week-ends

OPERATING on the theory that one good casual suit is a "Must" in a well organized wardrobe, our well-dressed woman invests considerable head-work and a sizable sum of money in the best wool suit civilian money can buy. A suit that she can wear in March winds, April showers, December snows—or whatever weather the almanac provides.

Such a suit might be of grey flannel or beige tweed or a hound's-tooth check or a mixed plaid. Not a bold, horsy plaid that shies away from town; no pale shades that have to make periodic trips to the cleaners. Such a suit should stick to classic lines, steer clear of any seasonal details—such as white touches or velvet collars—unless they can be detached.

Wear yours with a neat little beret or a close-fitting skull-cap—and corral your hair carefully under it. A neat head is the best new accessory for any suit. Let your new blouse be one that ties tidily at the throat. Hang a mastodon bag over your shoulder—leaving your busy hands free. And never, never wear your suit two days in succession. A day of rest is as good for your suit as for you.



## Dinner-dress to wear all year'round

WITH the world the way it is; with the scarcity of men; with fewer big evenings on your calendar, perhaps you, like our mythical lady, would like one dress to take you to any and all parties that come up during the year. A dress important enough to go to a first-night in January, but not too important to go to a little Saturday night dance at the country club in June or July.

That's not expecting too much of one dress. A dress can be that obliging, if you choose it carefully. Your safest bet might be silk jersey or a flat crêpe. Chiffon, pretty as it is, belongs primarily to summer. Velvet, lamé, or brocade want to go into retirement when spring comes. Trimming is apt to be a temporary matter—the untrimmed dress makes for more permanence.

And choose something "covered up"—for long sleeves go to both big and little parties, but bare shoulders can't. One of the new greys or blues would be a happy colour choice, and neither you nor your public will tire of it. With either a grey or blue dress, try accessories in American beauty or violet or emerald.

## 5-o'clock suit for 52 weeks

FOR an all-year, evening-after-evening, never-say-die costume—this mythical lady of ours chooses a skirt and jacket suit. It might be of moire or faille or satin; it must be simple and non-committal in itself if it is really to be in the indispensable class. It may be embroidered or braided, as this sketch suggests. It must be classic enough to be a background for a jewel or a beautiful blouse.

The jacket can quite probably be worn over the dinner-dress opposite. You might have an extra long dinner-skirt for semi-demi evenings. You could wear with it a lingerie blouse or a sheer black one or a white satin one or a black or pastel sweater—plain or embroidered. Sometimes in the afternoon you will top this suit with a satin sailor; in the evening with a real feather hat or only a twinkle in your hair.

Such a suit can be bought for anywhere from $30 up—and you may not want to spend more if day clothes are more important to you than after-dark ones. If, on the other hand, the best part of your day begins after 5—you may feel well repaid to put a plump sum into such a suit.

LUIS LEMUS

# THE NEAT LOOK

Her head is small and neat. Every hair in place under a tiny felt skull-cap. Her suit is precise, uncluttered. Her blouse ties tidily under the chin. Altogether—she spells N-E-A-T—the new way to look now. Make a mental note, too, of her crushed gloves, her capacious bag—a shooting pouch of calf. The suit is of brown imported Glen plaid wool, tailored by Handmacher; $50. Suit and accessories from Lord and Taylor; Harzfeld's; Vandervoort's

FOR A LIST OF SHOPS IN OTHER CITIES, SEE PAGE 76

# THE NEW LOOK

Most admired adjective for spring is—neat. And this costume expresses it to perfection. Immaculate ruffles at throat and wrists of a white cotton madras blouse. A navy-blue suit of American rayon gabardine...its velveteen collar can be snipped off when the mercury goes up. A concise felt beret, hair groomed to a high sheen, and a lapel clip of silver, by Simone. Barbara Lee Classics suit. About $23. Bloomingdale's; The Dayton Co.; Rike-Kumler

# Country Fare...

## Adaptable dishes, flexible menus, for a country hostess

By Kathryn Bache Miller

BALKIN

Guest cottage dining-room: strawberry wall-paper; black-and-gilt chairs—green-and-white seats; flowered china and glass

At the main house, luncheon table set with pink plates. Instead of flowers, a pottery leaf piled with fruit, flanked by pottery roses

[EDITOR'S NOTE: *Kathryn Bache Miller, daughter of Jules Bache, the distinguished art collector, is the wife of Gilbert Miller, the famous Broadway producer. From her crowded recipe file, Mrs. Miller has chosen the following recipes, all favourites of hers, and of the guests who week-end at "Great Ring Farm," the Millers' country-place, a working farm deep in Connecticut.*]

WE live five miles from the village store and twenty miles from the nearest town. "Fairly accessible for a real farm," we thought, but that was before gas and tire rationing. Mine is not a large house, and I only visualized a few week-end guests and an occasional large Sunday lunch, which any competent household can take in its stride. Once we would just have sent to the village for any extras, or Bridgeport for meat and fish and anything not carried at the village store. But all this is out of the question now, and extra guests must not come as too great a surprise.

Two lucky factors, my excellent cook and my sublime faith in my guests' good nature, have spared me a nervous breakdown. My cook, who has been with me for fifteen years—in a New York apartment, a London house, and a house in the country in England—has adapted herself to the current problem, and we have evolved varied and expandable meals with very little variety of foodstuffs.

We have collected recipes from many friends in different countries, and I am including in this article the most practical and the best. Our soups are mostly made of vegetables, as we use little meat these days and, therefore, seldom have any meat stock handy. But by adding plenty of dried or fresh herbs, these vegetable soups gain body and a subtle flavour. Chicken is our mainstay—we cook it in every size, shape, and form. Our desserts are always very simple. We bottle (Continued on page 70)

# Every Week-end

BALKIN

A CHAFING-DISH SPECIALIST, MRS. MILLER MAKES KEDGEREE FOR LATE SUPPER IN THE CHERRY-RED AND WHITE TAVERN ROOM

# WALKING LESSON

2. HEEL FOR HIKERS WHO LIKE SOME HEIGHT

3. TIE-SHOES PREVENT HEEL SLIPPING

1. MOCCASIN-OXFORD TO WALK MILES IN

FEET won't wear out if we use them, but a million tons of rubber tires would—and if that should happen, as Mr. Henderson says, we'd coast right into Hitler's lap. So we're back on our feet again. We're walking. Walking everywhere we can. And having been a rolling, flying generation, we've got a few things to learn about walking.

Ask any rookie who has had to learn it the hard way. Ask any member of the W.A.A.C. who has had to learn the regulation Army stride—steps 30 inches apart from heel to heel, 128 steps a minute.

Walking isn't just putting one foot in front of the other. There's a technique about it—a technique that pre-motor-car generations studied in such books as *Beadle's Handbook of Pedestrianism*, which came out in 1867; *Walking, the How and Why; Walking for Health and Competition*, and *Shank's Mare* —the last published well before the days of the Model T.

To help you bone up on the subject, here's a brief New Year course that should start you out on the right foot.

FIRST STEP. Posture is half of pedestrianism. Imagine that you're a marionette, hung on wires fastened behind each ear. If you're properly suspended, your chin will be in and relaxed, your shoulders loose. Imagine a third wire pulling up your chest, tipping the pelvis back, keeping you as flat as possible in back. If, by any chance, your centre of gravity is located in the derrière—decentralize.

NINA LEEN

4. THREE SHOES FOR SERIOUS WALKING

5. MANNISH HEEL, MANNISH BROGUE

6. UNLINED, LIGHT-WEIGHT CALF GHILLIE

# A short course to make walking painless. And comfortable shoes for taking serious steps

To be sure that you have the correct position, check yourself in this way. Put your back against a wall without a baseboard, so that heels, calfs, shoulders, back of head, and back of raised hands touch the wall. Then raise one knee until the small of the back flattens out against the wall. Change knees, to try the other set of muscles. You're now in a proper position to step forward.

If you have difficulty assuming this position, do the following exercise—to the count of three. Lie on the floor, face up, hands spread about 18 inches from the thighs, knees up.
1. Press small of back to the floor as you take a deep breath.
2. Release small of back as you raise up tummy and exhale.
3. Creep toes down about two inches. Repeat until legs are almost straightened out. This gives control over small of back and lines up everything.

SECOND STEP. The good walker never hits the ground with his entire foot. Heel, hollow, ball, and toe—and his foot is raised again, every part rolling off the ground as soon as it touches. If the toes are put down first—goose-stepping—the whole foot has to be level on the ground before it can be raised again. Goose-stepping impedes your progress, the other system accelerates it.

THIRD STEP. The length of your stride is determined by the length of your legs; the average woman's step is 24 inches from heel to heel. The W.A.A.C.'s, (Continued on page 72)

**1.** Moccasin-Oxford to walk miles in—soft brown calf with firm broad heel. Nettleton shoe; Altman

**2.** Heel with some height—brown calf Skuffie at Foot Saver Shop. Gotham cotton mesh stockings

**3.** Tie-Oxford of brown calf by Matrix; Stern's. Ingrain rib cotton stockings; Propper-McCallum

**4.** First: Blue crocodile Delman shoe weighing 6 ounces—light as light; Bergdorf Goodman. Second: Buckled monk Collegebred shoe of calf; Stern's. Gotham cotton mesh stockings. Third: Made by hand and soft as a glove Oxford of calf; Henri Bendel. Berkshire stockings

**5.** Brown calf brogue by Arnold Authentic; Best. Propper-McCallum spun rayon stockings

**6.** Unlined black calf ghillie. British Walker, made here; Bonwit Teller. Propper-McCallum lisle stockings.

The law now allows only six colours for shoes—black, white, blue, and three shades of brown.

RAWLINGS

FOR SIZES AND BACK VIEWS, SEE PAGE 76

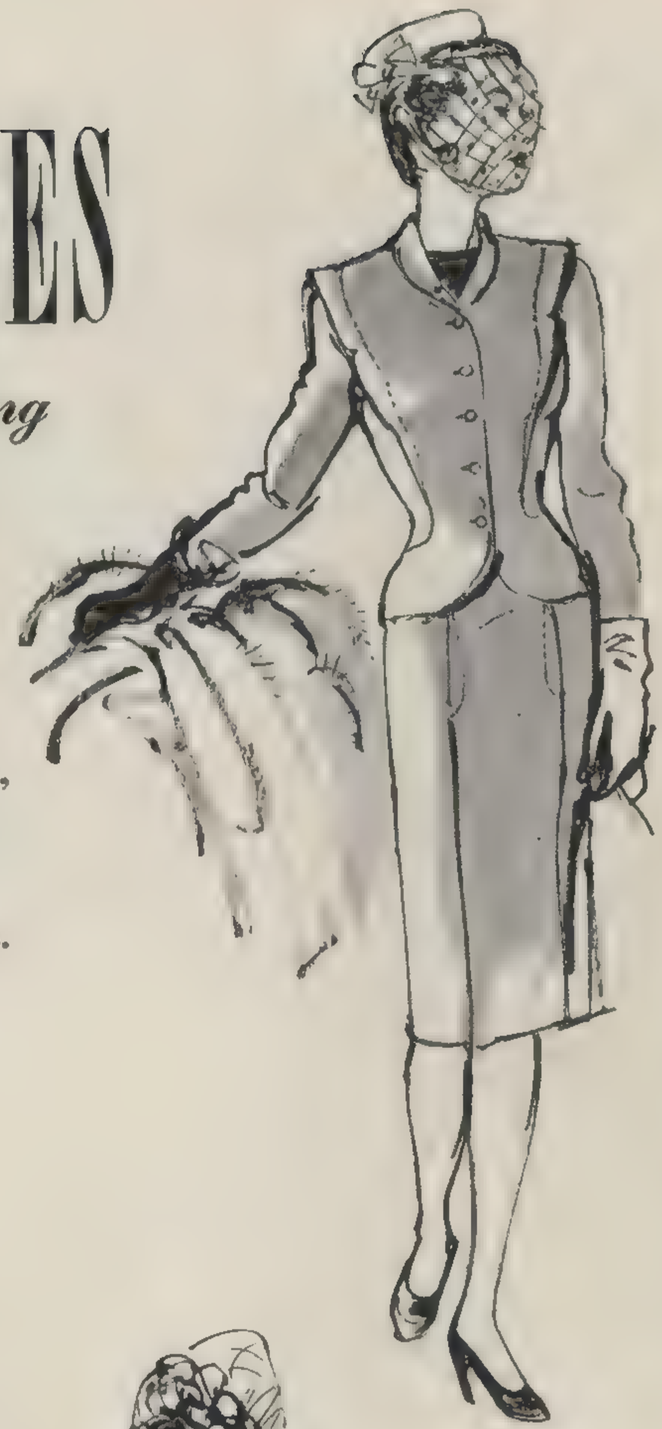
# 12-MONTH DRESSES

Any state in the Union...any day in the year. That's what these dresses are made for, and that's what they're good for. First, a pretty dress, soft in line, accommodating in aquamarine crêpe. "Easy-to-Make," 9612. Second, a one-piece dress with a two-piece look. Try it of black and pink wool jersey. "Easy-to-Make," 9586

# 2-CLIMATE CLOTHES

*Designs for dressmaking*

JANUARY OR JUNE—
or any month in the year,
wear this soft suit-dress.
Waist-hugging jacket,
skirt with inverted pleats.
Design Number S-4430



TWO-CLIMATE DRESS—
one that can be worn anywhere.
North, under a fur coat.
South, under the sun.
Either place...any time.
For it, try wool or crêpe—
for either, use a soft pastel.
Design Number 9576

DOUBLE-MEANING SUIT
to wear North or South
—or—as the go-between.
Make it of pastel wool,
add a bright-striped bow,
a bright-striped hat.
Design Number S-4432

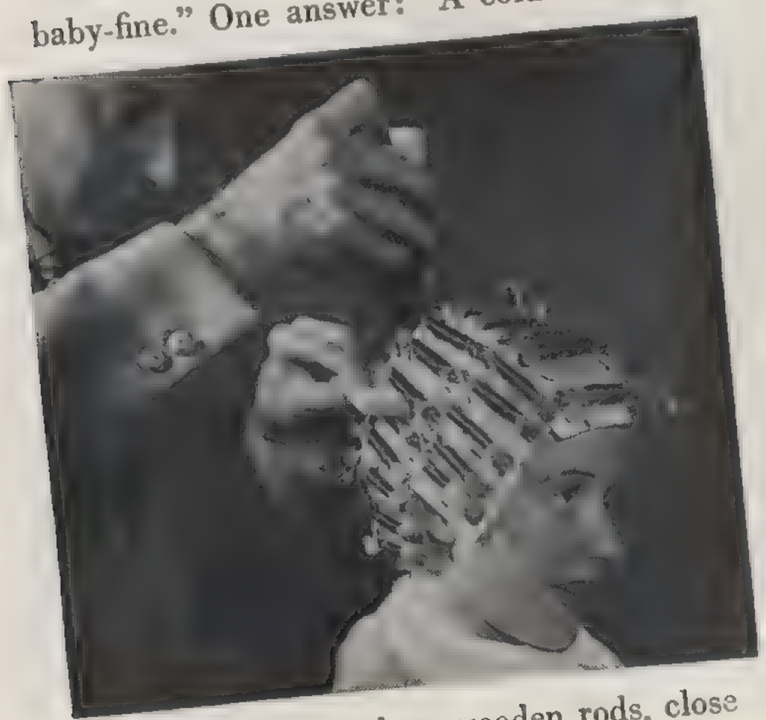
NORTH-SOUTH CONVERTIBLE DRESS
with gentle-to-your-figure lines,
a skirt that's contrived to look full.
Try pastel—or harlequin colours.
In spite of its tricky-looking belt,
it's "Easy-to-Make"—9590

ANY-SEASON, MANY-SEASON DRESS
with a drawstring waistline,
deep front yoke, gathered back.
Try it of pastel wool jersey.
"Easy-to-Make"—9578

For sizes and other views, see page 76

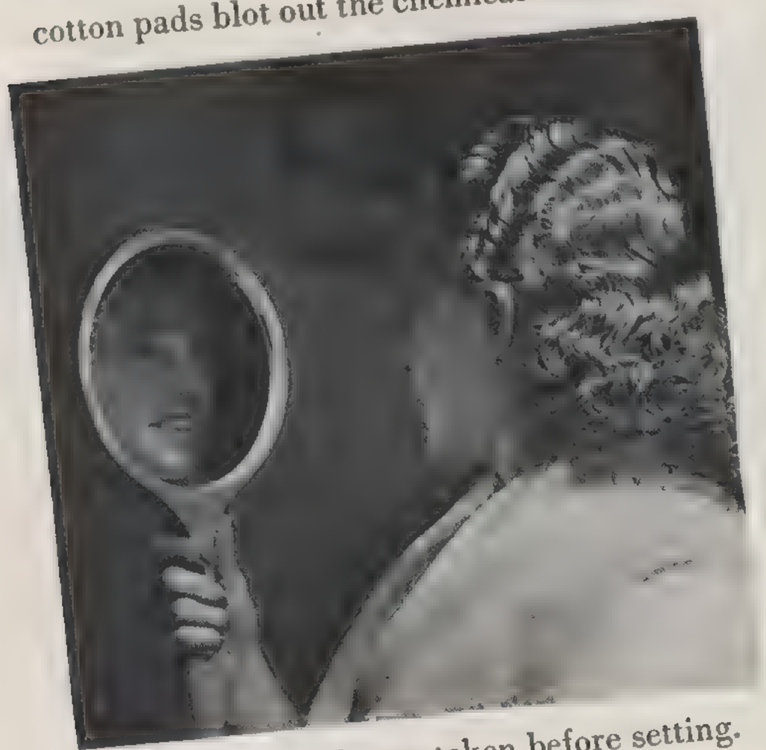
# WE'RE HAVING A COLD WAVE

"What can I do?—my hair is listless and baby-fine." One answer: "A cold wave!"



The hair is wound on wooden rods, close to the scalp; saturated with chemicals

While she sips tea—wooden clips over cotton pads blot out the chemical solutions



This photograph was taken before setting. Notice the wide, natural-seeming waves

In the past few years, your hairdresser has been given a variety of permanent-waving methods, to match up to the variety of types of hair he is constantly coping with. One of the newest discoveries is the Cold Ray machineless wave. And the hairdressing salon of Primrose House (where these photographs were taken) recommend Cold Ray particularly for "problem" hair. They have had great success giving this chemical permanent to women with bleached hair, over-permanented hair, or fine baby hair—as well as to many kinds of perfectly normal hair.

There is no machine used for this wave—and no metal. It's all done with chemicals, wooden winding rods, and wooden clips. The hair is first wound in very small sections, close to the scalp (there's no heat to worry about, you see). Then the chemical is freshly mixed and sprayed over the wound-up hair. Absorbent pads are then clipped onto the rods over the lotion-wet hair—to blot up the solution. Before the hair is unwound, a second, neutralizing solution is sprayed over the hair.

Then the hair is ready for shampooing, and setting. But even before the hair is set (as you will notice in the last picture at the left), it falls into natural-looking waves without the least bit of extra coaxing.

**Waves spring naturally** into place—after the Cold Ray heatless wave—so naturally, that Mr. Leo of Primrose House is able to make two different coiffures, with one setting. These two photographs above were taken within ten minutes of each other

*SHE HANDLES HIGH EXPLOSIVES!* Anne has been promoted step by step in the intricate processes of making shells—and has recently completed a special course to become a "job-instructor" in training other girls.

# *Anne Nissen,*

## *gallant bride-to-be of a soldier*

*Her engagement to Lawrence Van Orden was announced by her parents shortly before "Larry" went into the Army*

ANNE IS IN UNIFORM, TOO—the trig overalls-and-blouse girls in defense plants all over the country are wearing. "I couldn't have Larry do all the fighting," Anne says. "I wanted to do *my* share."

She is in a big munitions plant—employing 1,000 women. She works on rotating shifts—7 a.m. to 3:30 p.m.—3:30 p.m. to midnight or midnight to 7 a.m.

• • •

Anne says, "In a war plant you work indoors and with intense concentration. This begins to show in your face if you're not careful. Your skin gets a tense, drawn look. I've always used Pond's Cold Cream. It helps keep my skin feeling so *soft* and *smooth*, and it's a grand grime remover when I get home."

Anne uses Pond's *every* night—for daytime clean-ups, too. She smooths Pond's over face and throat—pats gently to release dirt and make-up. Tissues off. "Rinses" with more Pond's for *extra* cleansing and softening—tissues off again.

Do it *yourself*. You'll see why war-busy society women like Mrs. Franklin D. Roosevelt, Jr., and Mrs. Anthony J. Drexel, III, use Pond's—why more women and girls use it than any other face cream. Ask for the *larger* sizes—you get even *more* for your money. All sizes popular in price, at beauty counters everywhere.

# *She's Engaged!*

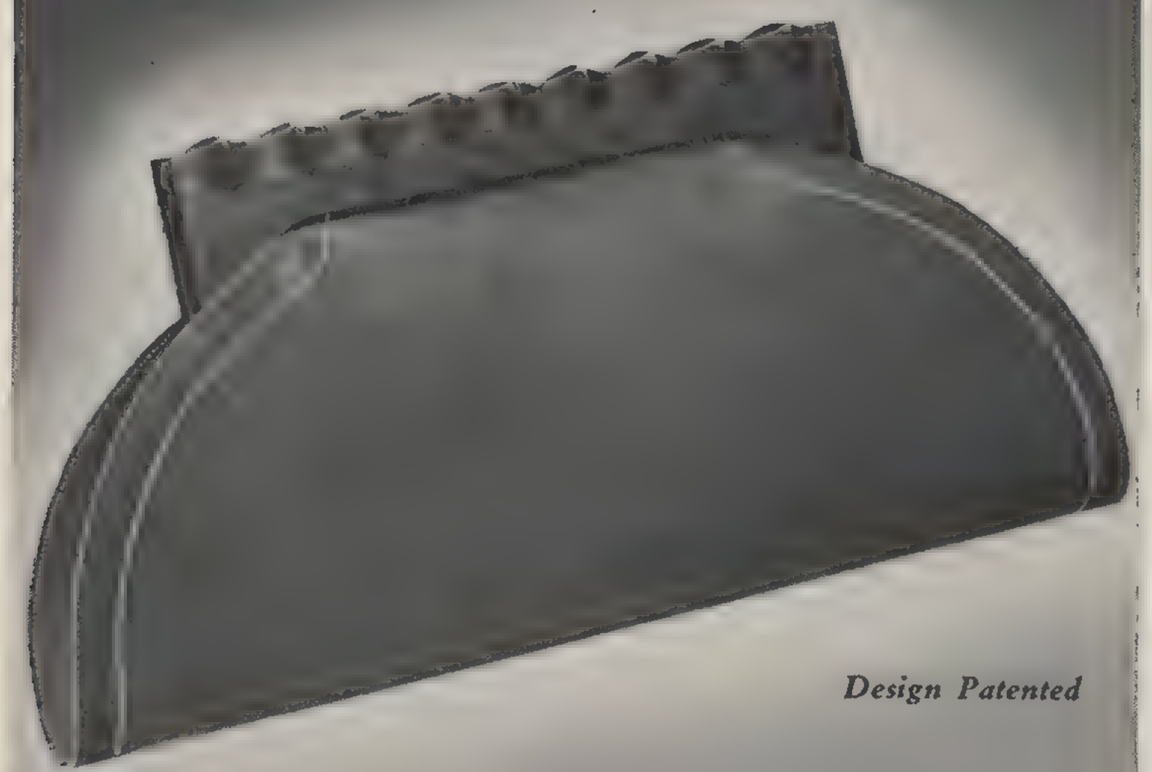
*ANNE'S LOVELY RING* is simply set in a plain gold band. A small diamond is set on either side of the sparkling center stone.

## SHE'S LOVELY! SHE USES POND'S!

*A DARLING COUPLE!* Anne and Larry have been friends since high-school days. Anne's lovely complexion is one of her chief charms. "All I ever use is Pond's Cold Cream," she says. "It suits my skin just beautifully." *Yes—it's no accident so many lovely engaged girls use Pond's!*

SHUR-TITE

*Favorite of the Month*



*Design Patented*

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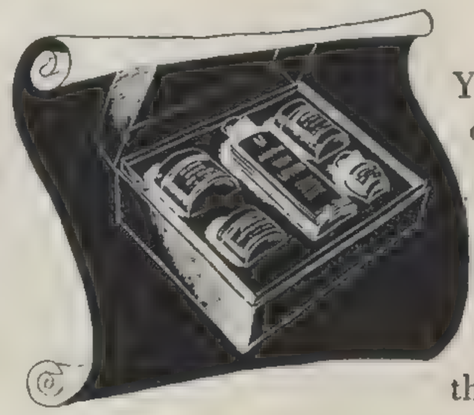
# BLUEPRINTS FOR BEAUTY

## Elizabeth Arden's salon treatments, complete in a kit for home care



You may have often planned to, but you don't. You just don't seem to get around to buying everything, all at one time, for the complete care of your skin. You buy a jar of this, and a box of that, and a bottle of something else. And you put them all together, and they spell bathroom-shelf chaos.

You need not go thinking that you're a lazy-daisy, or subnormal because of this. You're quite usual. It's that time thing. It's hard to get organized, hard to know just what your skin needs.

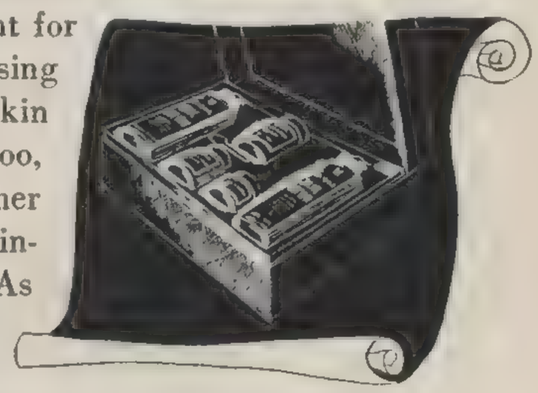
Well—along comes Elizabeth Arden with her efficiency plan. Her salon has been put on a complete the-most-beauty-for-the-least-time schedule. And she has blueprinted all her courses in a coherent, and workmanlike fashion. But if you can't go to her salon? Well, she has you there. And we have you *here*. She has a blueprint for you, too. A pink-boxed blueprint—a ready-made plan for the care of your particular type of skin, with the same ingredients she would recommend if you came in for a salon face treatment. And if you have a problem skin, Miss Arden thought of that, too. Each efficiency kit is made for a certain type of skin—of which only one is normal. The others are one for oily skin, one for dry skin, one for blemished skin.

What do you do about it? You just walk into your favourite cosmetic haven and order Elizabeth Arden's Efficiency Kit for your own skin. Here are the four:

FOR NORMAL SKIN, your face care includes: Ardena Cleansing Cream, which is used on cotton saturated with Ardena Skin Lotion. Orange Skin Cream, for your nightly massage of face and neck—for your night cream. For waking up your skin, there's Velva Cream, to leave on while you're bathing in the morning. Your foundation is All Day Foundation Cream. And once or twice a week, especially when you're tired, there's the refreshing Velva Cream Mask.

FOR DRY SKIN: your kit has Ardena Cleansing Cream, which you use with cotton saturated with Ardena Skin Lotion. Orange Skin Cream for your massage—to help stimulate surface circulation, and to help keep your contours firm. Dry skin develops lines a little more easily—and to help against that, your kit has Astringent Oil, for the danger areas. Your foundation is the light-as-it-sounds Featherlight Foundation.

FOR OILY SKIN: your blueprint for beauty carries the Fluffy Cleansing Cream, which you use with Ardena Skin Lotion, in cleansing your face. You, too, should use, Miss Arden believes, her Astringent Cream, at least fifteen minutes each day, and often overnight. As a special corrective treatment, twice a week, you use the Velva Cream Mask. Lille Lotion is the foundation for your kind of skin.



FOR BLEMISHED SKIN: your kit contains Ardena Cleansing Cream, to be used with Ardena Skin Lotion, soaked on a cotton pad. Your night cream and patting cream is the Soothing Eight Hour Cream. Once or twice a week, you use the Venetian Mask, which is especially satisfying as a treatment for coarse red skin and blackheads. You don't need a foundation cream—the Soothing Lotion, is a powder base, as well as a protection for your skin under make-up.

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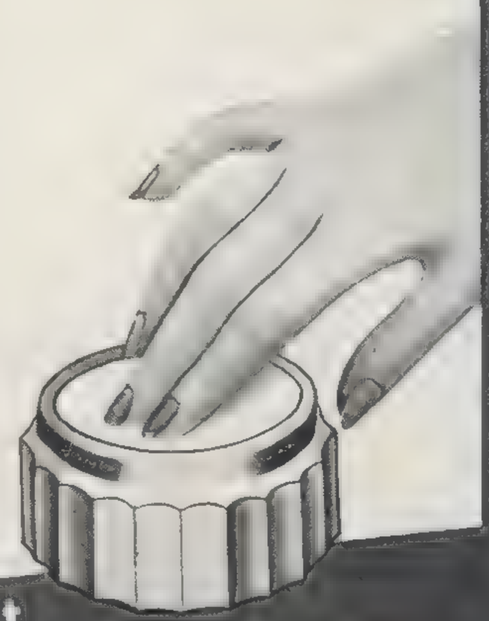
2. No waiting to dry. Can be used right after shaving.
3. Instantly stops perspiration 1 to 3 days. Removes odor from perspiration, keeps armpits dry.
4. A pure, white, greaseless, stainless vanishing cream.
5. Arrid has been awarded the Approval Seal of The American Institute of Laundering for being harmless to fabric.



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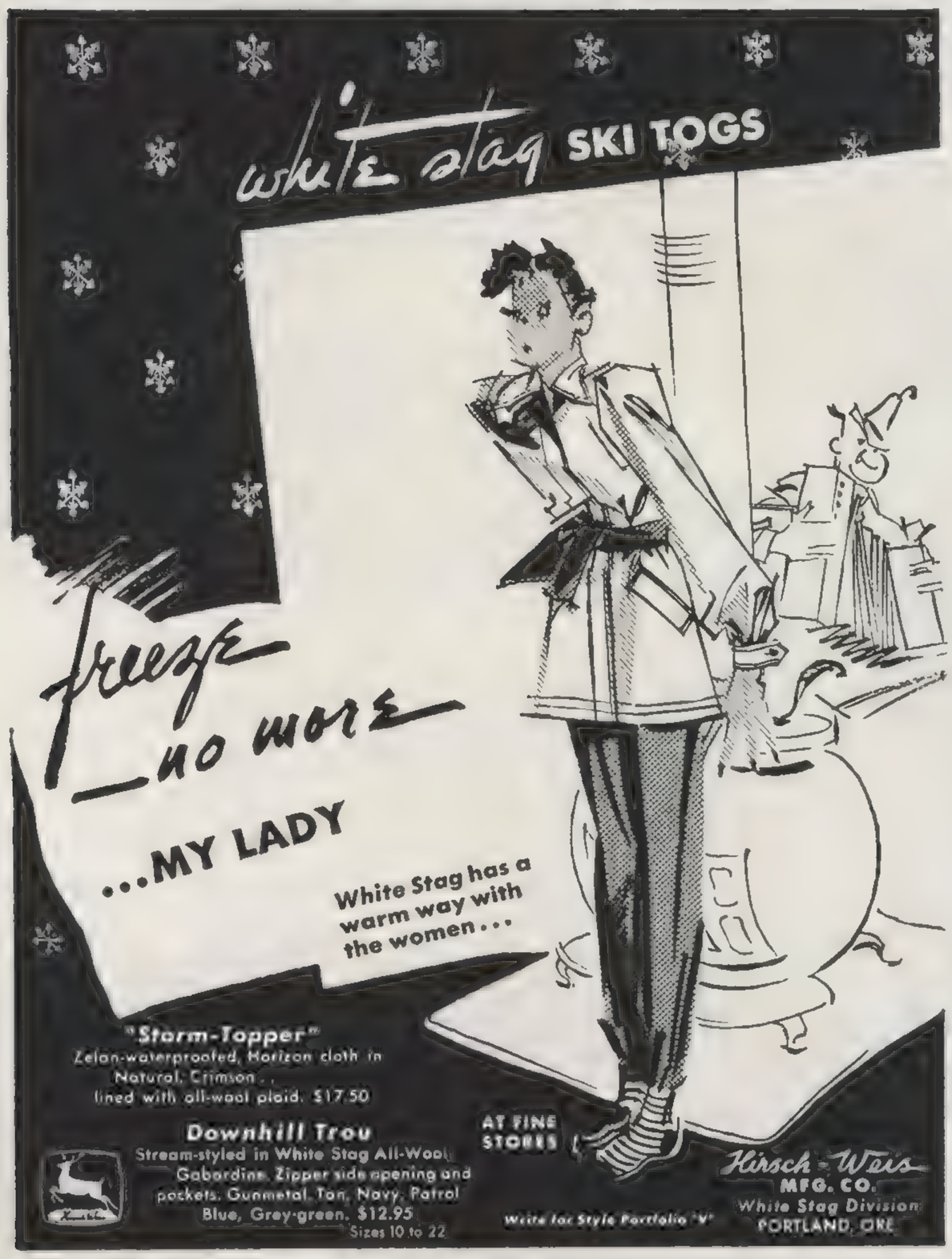



# "IN WHICH WE SERVE"

## About Ships and Men, Noel Coward's New Picture Is Not a Naval Epic

By Lesley Blanch

I'M afraid Noel Coward's new picture, "In Which We Serve," will be called a naval epic. I hope not, for the phrase brings back awkward memories of all the other pictures so grandiloquently described, with Army, Navy, and Air Force personnel looking wonderfully like Tyrone Power and Cary Grant—or could it be the other way around?

No star system has been allowed to prevail in this film. There are no concessions to the ogre Box-Office. Casting was made with suitability as the sole criterion. It is a profound relief to carping hawk-eyes not to spot a chain of famous faces, to know that never, never would Veronica Lake pop up out of the conning-tower, no matter how touchy things become.

### The Tempo of Three Decades

Noel Coward has become the major British theatrical phenomenon of this age. Not so much because of his long list of brilliantly successful entertainments, his dazzling versatility as actor, playwright, author, musician, and producer, but rather because through two and into the third successive and widely differing decade he, above and before everyone else, has first sensed the idiom of that decade. He has gauged the changing tempo with barometric accuracy and been successfully eloquent of the 'Twenties, the 'Thirties, and now the early 'Forties. "The Vortex," "Bittersweet," "Private Lives," "Cavalcade"—they told their tale. It was the nation's tale of disillusion, raffish, brittle gaiety, escapism, nostalgia, and a slowly-gathering momentum of national unity.

"In Which We Serve," Coward's first film, excepting for a memorable appearance as "The Scoundrel," is a wonderful and moving reflection on all that is greatest in the British spirit at war. To approach so vast, so concrete a subject as the Navy, and to extract the one essential quality of reverential service, while avoiding the least suspicion of mawkish morality, is a unique achievement.

### A One-Man Show

The film was made at Denham Studios by the Two Cities Corporation and was largely a one-man show. Coward wrote the script, co-directed the picture with David Lean (who is considered the best cutter in Britain), wrote the musical background, played the leading rôle, and was generally responsible for all the complicated negotiations of finance and casting known as producing.

The film tells the story of a destroyer and the men who serve in her. Coward plays the Captain with Celia Johnstone, his wife. All the characters, their thoughts and lives, revolve in a complicated, contrapuntal form, around the picture's focal point—the destroyer.

"God bless the ship, and all who sail in her." We hear that moving toast made by the Captain's wife to her rival, the destroyer (how well, how warmly, Celia Johnstone plays this), and we flash back to all the artless festivity of a family Christmas even as we see the waters close over the ship.... We see the bullets which patter around the Carley Float and menace the helpless men, turn into the patter of rice thrown at Shorty's wedding.... We see his life at Plymouth, his raucous, jolly Mum, his pretty, inarticulately happy little bride.

In a rhythm of flash-backs, the three-fold story develops...the ship, the men—their past, their present. It is terrible and true. Nothing is overdrawn. It is the life and death of such men, their hopes, fears, and struggles, their inanities and bickerings, their petty annoyances and great moments.

### Kitchen Linoleum and Felt Hats

Much credit for the reality and accuracy of the film must be handed to Mrs. Gladys Calthrop, who continued in the studio, as in the theatre, to act as artistic director, supervisor, and interpreter of all Coward's work. No detail is too insignificant for her attention...the frantic felt hat of the Petty Officer's wife—frantic in an entirely unsensational but acutely observed manner...the pattern of the kitchen linoleum...the Victorian tin hip-bath among the ruins, as solidly and unassailably British as the men and women buried beneath those same ruins.

During the six months or more of filming, Noel Coward was living near Denham. He, the Leans, various members of the unit, and Mrs. Calthrop took houses near-by. Mrs. Calthrop, who is in the Mechanized Transport Corps, was released from her duties to work on the picture. She's a tireless, enigmatic woman, usually the first on the set and the last to leave.

### Starring Their Majesties

Coward set a strict standard of efficiency, punctuality, and courtesy. Work began at 8:45 each day. Coward and Mrs. Calthrop always lunched in his dressing-room, on a snack hotted-up by Smasher, his dresser. Sometimes when delegating a technical sequence to David Lean, Coward would play six-card bezique which was his passion of the moment.

There was one historic break in the routine. Their Majesties and the Princesses visited the set with Lord Louis Mountbatten, who is a close friend of Coward's. In a blaze of flash-lights, naval uniforms, gold lace, salutes, and handshakes, the life-sized model of the destroyer was shown to Royalty, who climbed around, spoke to actors, supers, technicians, and naval experts, waxing more and more enthusiastic as the film's ideology was explained. Candid cameras cranked, and, for an unofficial, private studio use, this film-within-a-film was recorded with patriotic pride.

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Look at today's clean-cut, casual beauty. She appears to be artless, to have sprung windswept and wide-eyed straight from the heart of time. Actually there is nothing accidental about her. She is the outward expression of the inward courage to plan. Through the new Elizabeth Arden Efficiency Plan, you, the builder — and Elizabeth Arden — the architect of the body, work together on a project for perfection. You will form lasting habits of health and beauty and, once yours, this plan becomes a priceless possession, your blueprint for a bright future.
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PLAN B
A program of scientific relaxation plus time-saving personal grooming balanced for health and beauty . . . a face treatment, body massage, shampoo, wave and manicure every week for 4 weeks . . . 32.50
PLAN C
A special streamlined program of new, swift methods for developing habits of health, beauty and good grooming — class instruction in this top-to-toe course for health and beauty, meeting the special problems of present-day life, eight lessons . . . 25.00
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HOUSE OF HERBS, Inc., Juniper Hills, Canaan, Conn.

# COUNTRY FARE . . . EVERY WEEK-END

(Continued from page 58)

a great deal of our fruit—peaches, pears, and plums are put up in honey—and the root cellar is full of apples. So we frequently open a bottle of fruit to serve as a compote with different sauces, such as custard sauce or cocoanut sauce.

And in case of an influx of unexpected guests, we have planned emergency menus built around ingredients always on the pantry shelves or stored in the root cellar. Here are two such luncheon menus, and two dinner ones.

### Luncheons

Purée Isabelle
Spaghetti with clam sauce
Cocoanut in cream served with bottle fruit

Eggs Cocotte
Boiled ham
Beets and beet tops
Baked apples

### Dinners

Clear tomato soup
Poulet à la crème
Petits pois à la Française
Treacle Tart

Vegetable soup
Veal, lamb, or chicken paprika
Vegetable marrow with dill and sour cream sauce
Apple cake with custard sauce

### Clear Tomato Soup

2 quart jars of tomatoes
or
4 pounds of fresh tomatoes
3 onions and a few bay-leaves

Cover tomatoes with cold water and simmer slowly for one hour. Strain through a fine strainer. Put two whites and two shells of eggs into a saucepan. Beat them a little, then add tomato purée and keep on beating till it boils. Allow it to stand for a little while, strain through a fine muslin, and season to taste. It should be quite clear. Serve cold or hot. Enough for six.

### Purée Isabelle

4 parts carrots and potatoes
2 parts leeks, celery root, green peas, and string-beans

Method: Put carrots and celery to cook like mashed potatoes. When vegetables are three-quarters cooked, add potatoes, peas, leeks, beans. Drain well, pass through sieve, then beat with a little cream and some fresh butter. Season with salt, a pinch of grated muscat, and some sugar.

### Poulet à la Crème

Have a good-sized chicken, cut it in eight pieces, and cook it in butter in a casserole, turning the pieces and shaking the pan occasionally. Add a bouquet of parsley, thyme, bay-leaf, tarragon, and one clove, a few mushrooms cut in slices, small button onions, and a rasher of streaky bacon cut in small dice.

Do not let the meat get brown, just let it get stiff and "seized." At that moment, add a tumblerful of dry white wine, and let it cook slowly for about half an hour with the lid on. When cooked, remove the bouquet and put the pieces of chicken in a serving dish. Keep them hot.

Add to the sauce in the pan the yolks of two eggs diluted in a little cream, cook one minute more without boiling, see that it is well-seasoned, and pour over the chicken in the dish.

### Spaghetti with Clam Sauce

To cook the spaghetti, add one pound of spaghetti to a generous-sized pot of boiling water which has been salted. Cook eight to ten minutes. (Cook when needed, as standing in hot water makes it soggy.)

Drain the spaghetti, add a pinch of thyme, and mix. To serve, place a generous portion on plate. Pour the sauce over.

To make the Clam Sauce, brown four cloves of garlic, chopped in six ounces of olive-oil. Remove twenty-four cherry-stone or little-neck clams from shells. Place the clams in a saucepan and bring to a boil. Remove hard parts of clams and chop soft parts. Add to garlic mixture. Add eight ounces of canned tomato purée. Season with pepper, salt, and parsley to taste. Cook for ten minutes. If this mixture gets too thick, add clam-juice to make it the right consistency.

### Kedgeree (for *chafing-dish*)

*2 cupfuls of cooked fish
2 cupfuls of boiled rice
4 ounces of butter
1 small cupful of cream
3 hard-boiled eggs

*Any kind of cooked fish may be used. Smoked haddock, flounder, salmon, or lobster are good.

Mix rice and fish together with melted butter and cream. Chop the eggs fine, and mix all together in a double-boiler. Season to taste. Cheese (grated) may be added, if desired. Keep hot in a double-boiler, as it should be served very hot, and it burns easily.

### Petits Pois à la Française

Take some peas, as small as possible (they can be fresh or preserved), and put them in a saucepan with a half-dozen button onions, the heart of a lettuce cut in four quarters, a bouquet of parsley, chervil, and savory, a pinch of salt, a teaspoonful of sugar, a few pieces of butter, and a cupful of water. Bring to the boil quickly, shake well, and keep boiling with the lid on, about half an hour. If they get too dry, add a little hot water.

At the end, remove the bouquet and, if necessary, let the liquid reduce. Add a few pieces of butter, which should melt while you toss the peas in the saucepan. The little onions and the lettuce should be served with the peas.

### Treacle Tart

8 yolks of eggs
3 ounces of castor sugar
3 ounces of butter
¼ pint of cream
2 pounds of Golden Syrup

Melt the butter, syrup, and sugar together. Take off the stove and add cream and yolks of eggs. Leave for 3 or 4 hours. Make a short pastry of 1 pound of flour and a half-pound of butter. (*Must* be butter and not lard.) Line a flat tin and place the mixture half up to the top of the tin. Bake in a moderate oven.

### Cocoanut in Cream Sauce
(*for six to eight*)

1 can of Baker's moist cocoanut
1½ cupfuls of cream

Cut with scissors into shorter shreds 1 can of Baker's moist cocoanut. Pour over it 1½ cups of thick cream. Place in refrigerator for a half-hour or so before serving. Serve with stewed or baked fruit.

# DRESSES FOR MAID'S-YEAR-OUT

**More K.P. cottons to serve you this servantless year**

Nice set-up for housekeeping—this pretty pinafore of black-and-white checked cotton gingham. Mail-box size pockets. Sacson dress; $5. At Arnold Constable

Below: Busy dress for a bride near camp. Of pink-and-grey plaid cotton with a full-front skirt and a straw belt. A Beaumart dress; $10. From Lord and Taylor

Handy for housework—a trim shirtwaist dress of black-and-white checked cotton gingham. It has a fly-front. By Mayflower; $8. At Bloomingdale

• See pages 49 to 51

## HUMOR YOUR WOOLENS AND THEY'LL FLATTER YOU!

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When you are in New York, call Miss Sage and make an appointment for your first Dress Parade Manicure.

Peggy Sage Salon

50 EAST 57th STREET


# WALKING LESSON

(Continued from page 61)

NINA LEEN

First: Step in the right direction—brown moccasin-Oxford with flat heels. By Stetson; $12. Lord and Taylor. Second: Foot-hugging shoe of black calfskin and "Lastex." A British Walker shoe, made here; $13. Bonwit Teller

more power to them, are meeting the Army standard of 30 inches, 128 steps a minute—a rate of almost four miles an hour. Professional walkers can double that speed. "The motion of the arms to and fro"—we quote *How to Walk,* published in 1903, "The motion of the arms to and fro, in cadence with the movement of the legs, greatly helps the locomotion. Hands should not swing through greater space than eight or nine inches before and behind the leg." W.A.A.C.s are instructed to swing their hands four inches rear, six inches front.

FOURTH STEP. A good walker walks on a straight line with his foot straight on the line. If you toe out (try it), the big toe has to take all the weight. When you walk straight ahead, your weight is on all five toes. Be sure the thighs move ahead. Picture them doing it, and they probably will. Beware burlesque oscillation. Feet should be kept close together; think of your shoes as almost grazing.

LAST STEP. And most essential. Wear the right shoes for serious walking—anything upwards of a mile. Your feet can't stand the wrong shoes, and neither can your face. Shoes that are tied or buckled or built highish over the instep are usually safest. The ideal walking shoe has a wide sole on which the whole foot can be planted. It usually has a men's weight sole, flexible as your own toes. The upper shoe should be soft as a glove, fitted snugly around the heel, and giving easily over the toes. If you corset the feet they get sore. The heel must be low and broad. A good walking shoe doesn't have to be heavy; professionals use a light slipper with enough sole leather to preserve the foot from bruises. Hand-knit socks, as every mother, wife, and sweetheart knows, are the most comfortable for any kind of march.

POINTERS. "Never think of the ground you have to cover," said a great walker. "Take a stride and set a pace, and distance will disappear."

Walking every day develops rhythm, stride, and cadence. Novices should start with a mile a day.

Going uphill, keep pulling in the behind and straightening the knee.

Going downhill, bend the knee a little more.

If the arms are kept below the waist-line, the veins sometimes swell. The old pros used the bent elbow in fast walking.

Remember to keep the centre of gravity in the chest. You'll have much more energy.

Dead weights: the protruding rear, the head carried forward.

A hot tub with a tablespoonful of eucalyptus oil is good for Charley-horse.

Anyone can learn to walk well by exercising and by keeping the inner eye fixed on a mental picture of the ideal walk.

BAKER

NINA LEEN

First: Good footwork assured in this seamless Oxford of smooth calfskin, rust-coloured; $9. At Lord and Taylor. Second: Step right along in a seamless Oxford of polishable black calfskin. Roomy wall toe; $11. Florsheim Shop

A HONEY OF A HAT!

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# MME. WELLINGTON KOO

(Continued from page 30)

strict régime. Before Miss Jones was finished, her pupil spoke English and French without accent, fluent Dutch, good German. She had known Mandarin and Mandalay before. Shakespeare and the Chinese classics were equally at her finger-tips.

After the World War, Hui-lan and her mother went abroad to visit an older sister, now married and living in Paris. The Versailles Peace Conference was meeting then, and among the leading Chinese delegates was Wellington Koo. Dr. Koo, still under thirty, already had been Chinese Minister to the United States, the youngest man on record to hold down so important a diplomatic post. His career had been foreshadowed in college, for, at Columbia University, he had captured both a Bachelor's and a Master's degree in three years. Experts in scholastic statistics ranked him top student in all Columbia's history.

Wellington Koo was appointed Minister to the Court of Saint James's, and, shortly after, he and Hui-lan were married.... It was in 1920, with the League of Nations' official opening scheduled for the following morning, so the Koos spent their wedding night en route to Switzerland. In Geneva, the Chinese delegation, lined up at the station greeted the bride ceremoniously, spirited the groom away to work.

Back in London, Hui-lan Koo tackled her diplomatic duties. Keeping up with the brilliant Wellington Koo was no sinecure. She was a stranger, but she had money and was determined to make her presence felt. It was not difficult, for her youth and freshness were appealing to her husband's older fellow-diplomats. She recklessly redecorated the glum Chinese Legation, and plunged into an ambitious round of entertainment. Despite her assurance, the first time she had royalty to dinner, she bought Emily Post's *Etiquette*. It offered no advice on how a twenty-year-old Chinese Ministress should entertain an elderly Princess.

### A Diplomatic Arrival

She found the rôle that was enchantingly and distinctively hers; went everywhere, met everyone. With her beautiful clothes, Pekingese dogs, and Rolls-Royce, she did much to make Londoners aware of China. Because Mme. Koo refused to miss any adventure, her older son was born in Washington when her husband was delegate to the 1922 Disarmament Conference. Crossing the Atlantic a few weeks beforehand, she deceived the sharp lenses of ship photographers by clever manœuvering of muffs, Pekingese, and huge orchid corsages. No one but cozy Mrs. Warren G. Harding, the President's wife, was aware of her condition. The baby was named "New Era" by his optimistic father, whose Washington mission had ended in the return to China of a rich province which Japan had snatched during wartime confusion.

Wellington Koo's diplomatic accomplishments won him the portfolio of Foreign Minister in a newly-appointed cabinet. Peking, a new world to Hui-lan, suited her to perfection. She knew that this was the life for which she had instinctively been preparing in the years of study with Miss Jones. Deliberately Hui-lan created the background she wanted, making over a sixteenth-century palace which had been built by a general for his favourite. Slowly Mme. Koo restored the palace, discarding anything modern, anything European, filling it with silken carpets, brocades, porcelains, making it a symbol of Chinese beauty.

It was China's dizziest decade. Presidents and cabinets toppled in swift succession. War Lords marched and countermarched through the city. Except when the alarms of civil war forced her to leave temporarily, Hui-lan remained the first hostess of Peking, the social liaison between the Chinese, foreigners, and the diplomatic corps. Her position was unique, partly because her husband belonged to no political party and so continued in office from one régime to another; partly because of her European experience and command of languages. With rare exceptions, the ladies in Chinese officialdom spoke only Mandarin. They were too shy to venture foreign parties, and the language barrier made it impossible for them to entertain at home. The burden of official entertainment fell on Mme. Koo.

### Palace to Kitchenette

Suddenly her routine changed. Wellington Koo was ordered arrested by Chiang Kai-shek's Kuomintang party and had to leave China. Hui-lan's palace was confiscated; self-exiled, she went to Shanghai, then France. But Chinese politics are variable as the winds. Wellington Koo, vindicated, returned, and briefly became the Generalissimo's Premier. Before long, he took up the posts of Minister, then Ambassador to France, and chief of the Chinese Delegation at the League of Nations. His wife, superbly poised, stepped back into her diplomatic rôle.

China, increasingly important in Western affairs, had been raised from a Ministry to an Ambassadorship. The old Legation was shabbily inadequate, so Mme. Koo created an Embassy, making it an epitome of Chinese beauty. She flew to China for furnishings, begged and borrowed a magnificent collection of *objets d'art*. In this setting, she presented Modern China to European statesmen whose good-will means loans and political support for Chiang Kai-shek's young, stable, enlightened Government.

When the Germans over-ran Paris, Mme. Koo remained in her Embassy, making occasional sorties to Vichy, where her husband had set up his working staff. At last, China could no longer cope with Vichy's treacherous Eastern policy. Wellington Koo returned again to represent his country in England, and his wife sailed away from Europe to make a peaceful home for her boys in New York. There, after a life crammed with magnificence, Mme. Koo delights in the tiny penthouse where she lives with her two sons who are graduate students at Columbia. Since her possessions are scattered all over the globe, friends have lent her odd bits of furniture. In her bedroom are inexpensive chintzes printed with scarlet cherries. Two elderly *amahs*, brought from the Paris Embassy, squeeze cheerfully into the kitchenette.

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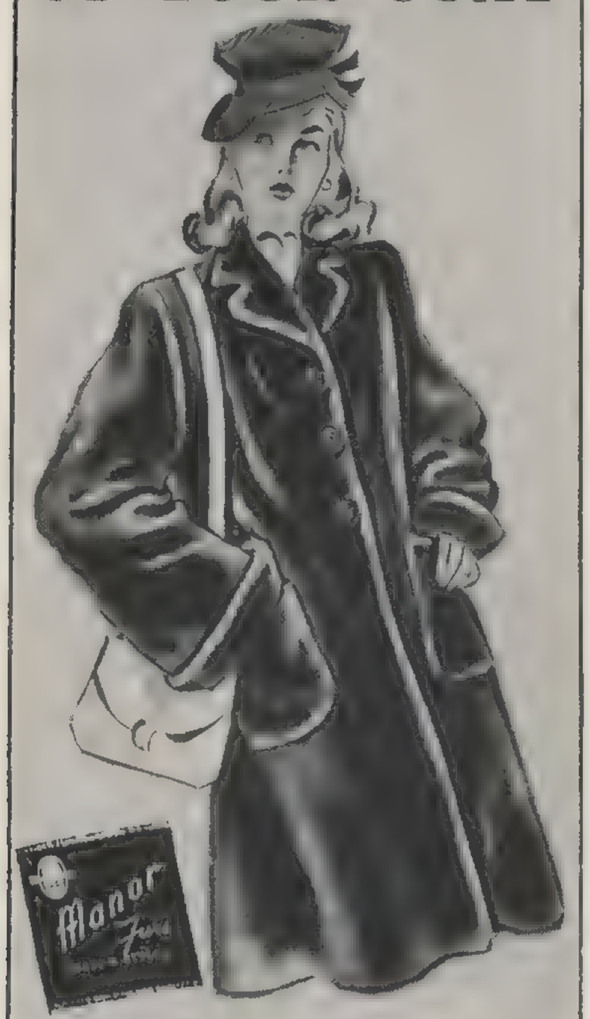


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# HOW TO WRITE A LETTER

(Continued from page 36)

*Be spontaneous—but don't overdo it.* A letter can be factual and candid without becoming a cross between a bulletin of woes and a hospital chart. Most of our ills are temporary, and it is cruel to pour out our frustrations that have a way of passing—if only to other frustrations.

*Do not try to avoid "shop."* Every letter is a fragment of autobiography, and nothing is more self-illuminating, more fascinating, than good "shop" talk. A few lines about your work will reveal more than a chapter of analysis.

*So with gossip.* We may belittle it, speak contemptuously of it, turn our back upon it, but (inconsistencies that we are) we open our ears to its mixture of fairy-tale and truth.

The good letter-writer may be a lover, wife, an older brother, an intimate friend, but he (or she) is—perhaps first of all—the good reporter.

It is this living sense of immediacy, this personal animation, that the reader craves. "Is not my soul laid open in these veracious pages?" the fifty-five-year-old Samuel Johnson wrote to his comforting Mrs. Thrale, age twenty-four. "Do you not see me reduced to first principles? Is not this the pleasure of correspondence—where doubt and distrust have no place, and everything is said as it is thought?"

*A letter has a life of its own.* It is almost impossible to keep yourself out of what you do, whether it is an unconscious gesture, an inflection, or an unguarded phrase. Your words picture you more truly than most photographs, for there is no one to retouch them. And are they insignificant for being "only on paper"? Recall what Bernard Shaw said when someone characterized the Shaw-Ellen Terry letters as "a paper romance." "Let those who complain that it was all on paper," said Shaw, "remember that only on paper has humanity yet achieved glory, beauty, truth, knowledge, virtue, and abiding love."

The piece of paper on which you have written is your photograph, your passport, your magic carpet, all in one. With it you transport yourself across continents and oceans, into deserts and jungles, so that you appear vividly in bodiless air. As they are read, your words take on flesh; they talk with your inflection, they make your gestures, they recreate you.

That, it seems to me, is not only the pleasure and the art, but the whole aim, of letter-writing.

Saying which, I sign myself
Devotedly, if dogmatically, yours,

LOUIS UNTERMEYER

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# HOW TO PLAN YOUR READING

(Continued from page 37)

among the world's peoples, *America and Asia;* or Edward H. Carr's brilliant *Conditions of Peace.* Mr. Carr is a *London Times* editor, but he knows that the old order is coming to an end, and that only a new kind of social organization will satisfy the people of Europe. *The Black Book of Poland* is not pleasant reading, and Ellery Queen or Hercule Poirot will give you a better time. But look at the pictures in it, and run over some of the documents, and remember that it is against the spread of anything like this that we are fighting.

Outstanding among the social books of the year has been Kate L. Mitchell's *India without Fable,* a book I wish I could give to all those who wonder why the Indians are not overenthusiastic about fighting under a flag not their own; or why Gandhi is something more than a funny man with a loin-cloth. And Betty Kirk's *Covering the Mexican Front* (how these women write!). One of the few books by a foreign correspondent that seem to me a little less perishable than usual is Howard K. Smith's *The Last Train from Berlin.* Mr. Smith is another of the Roosevelt generation and, most important, his book is something more than the usual gas about what Herb Matthews said to Otto Tolischus in the Hotel Adlon bar. If some of these foreign correspondents lost the "I" off their typewriters, their literary careers would be over for the duration. But Mr. Smith has ideas, he has knowledge, and he is something more than a tired expatriate.

There are many, many good books one has to pass over in a sketch like this. Books like Louis Kronenberger's *Kings and Desperate Men;* Sherwood Anderson's *Memoirs;* Constance Rourke's *The Roots of American Culture;* or those amazing poems by a young Filipino, José Garcia Villa's *Have Come, Am Here.* The best book published in 1942, however, has still to be mentioned. It is *War and Peace,* by Tolstoy. Don't read it because of the superficial resemblance of Napoleon's troubles in Russia to Hitler's. Don't read it because the Russian-German war has stimulated journalistic interest in what is one of the most creative and tenderest of human documents. Read it because it is so greatly imagined and so deeply felt, because the people in it will live in your mind forever after seeing them. Read it because it is one of the enduring signatures of the human spirit, and because its valour and faith embody what we all seek, at our best, to retain, to enjoy, and to live by.

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## How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

PRICES OF VOGUE PATTERNS

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| 296 | $2.00 |
| 301 | 2.00 |
| S-4430 | 1.00 |
| S-4432 | 1.00 |
| S-4439 | 1.00 |
| 9576 | .60 |
| 9578 | .75 |
| 9586 | .50 |
| 9590 | .50 |
| 9604 | .60 |
| 9609 | .75 |
| 9612 | .60 |
| 9615 | .75 |

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# THREE HOURS of READING TIME

Three hours of good sink-your-teeth-in reading cram the pages of January 15 Vogue. Paul Gallico, Meyer Berger, Cornelia Otis Skinner, Marcia Davenport, Paul and Eleanor Reynolds are just a few of the famous authors who have made up Vogue's winter-reading ration-card.

**January 15**
**VOGUE**

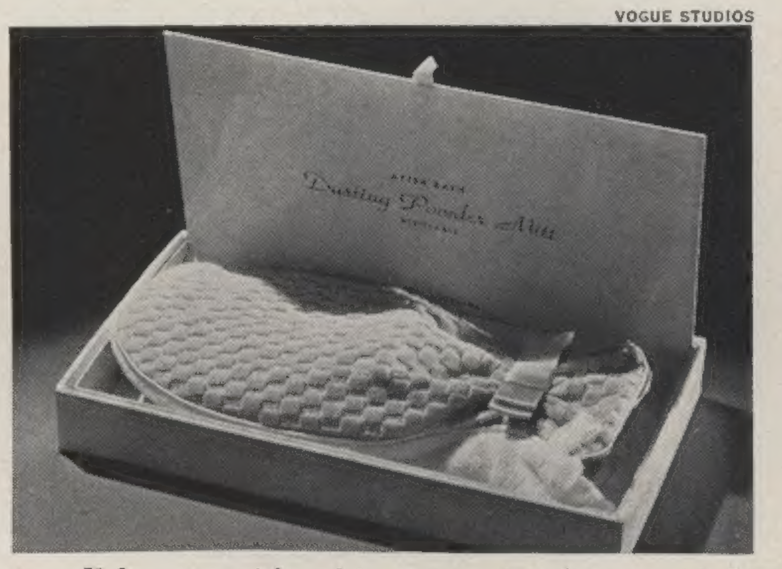
*on sale at your newsstand January 8*


# DISCOVERIES IN BEAUTY

This trio is planned to make you look as cheerful (all winter) as your holly wreath looks during the holidays. The lipstick is Yardley's "Holly Red"; there's a little rouge-pot, a purse-size carrier for light-as-whipped-cream rouge. Lord and Taylor

A physician has developed the radically new formulæ of these two new Vad creams and the Vad lipsticks. All three contain cod liver oil (refined and delicately scented)—which is plentiful and potent with Vitamins A and D. In two creams, one for dry, one for oily skin

VOGUE STUDIOS



Here's a small luxury with a big return in pleasure. A Le Sonier refillable bath mitt to make your daily tubbing more than the usual drubbing. It has a pastel, velvety back, a white chenille palm. Boxed with "Apple Blossom" powder. At Arnold Constable

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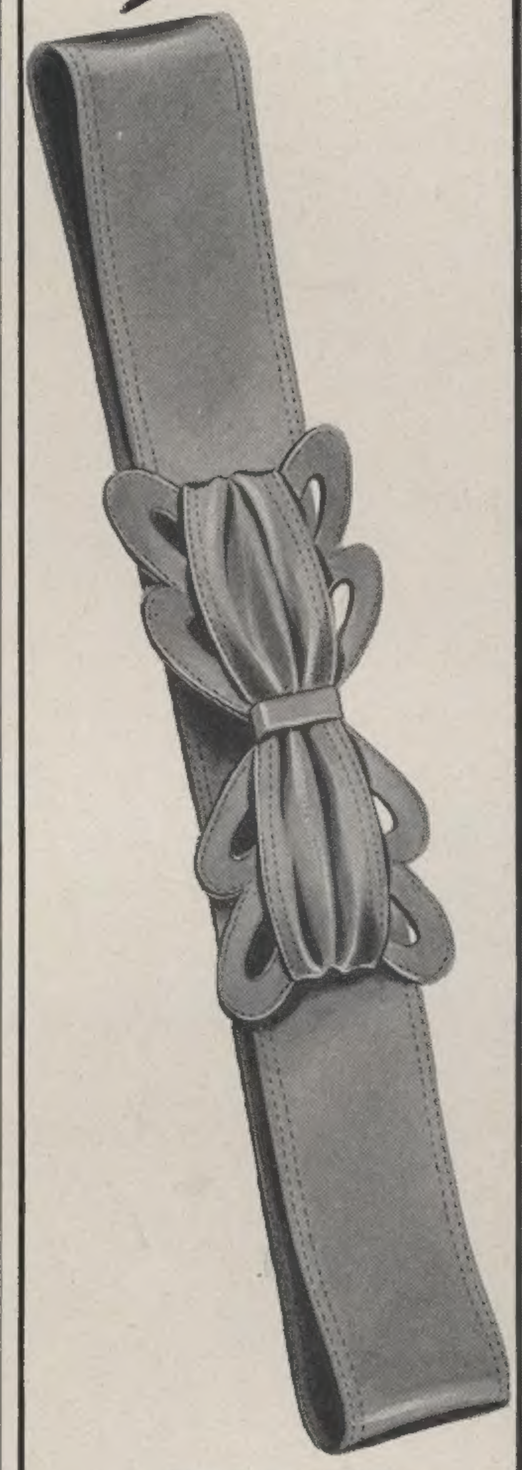
BELT OF THE MONTH
REG. U.S. PAT. OFF.



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*for January*

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# SCARF PRINTS

These are the shops throughout the country in which you'll find the two dresses in scarf prints, designed by Willaumez, on page 32.

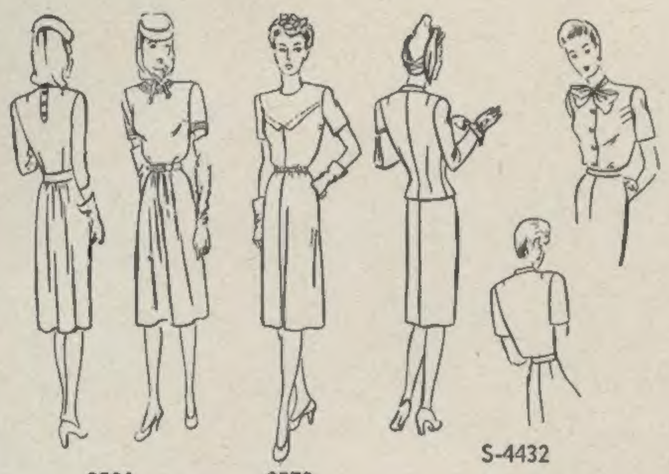
| | |
|---|---|
| BALTIMORE, MARYLAND | HUTZLER BROTHERS CO. |
| BOSTON, MASSACHUSETTS | THE SPORTING TAILORS |
| HOUSTON, TEXAS | SAKOWITZ BROTHERS |
| INDIANAPOLIS, INDIANA | THE WM. H. BLOCK COMPANY |
| KANSAS CITY, MISSOURI | HARZFELD'S |
| MINNEAPOLIS, MINNESOTA | RALEIGH'S |
| PHILADELPHIA, PENNSYLVANIA | THE BLUM STORE |
| PHOENIX, ARIZONA | GOLDWATER'S |
| SAINT LOUIS, MISSOURI | LOCKHART'S |
| SAN ANTONIO, TEXAS | FROST BROTHERS |
| SAN FRANCISCO, CALIFORNIA | RANSOHOFFS |
| SPRINGFIELD, ILLINOIS | THE JOHN BRESSMER COMPANY |
| SYRACUSE, NEW YORK | FLAH & COMPANY |
| TOLEDO, OHIO | LASALLE & KOCH |
| WASHINGTON, D. C. | WOODWARD & LOTHROP |
| WORCESTER, MASSACHUSETTS | ULIANS |
| HONOLULU, T.H. | M. MC INERNY, LTD. |

# THE NEW LOOK

These are the shops throughout the country in which you'll find the suit and blouse pictured on page 57.

| | |
|---|---|
| BOSTON, MASSACHUSETTS | WM. FILENE'S SONS COMPANY |
| BROOKLYN, NEW YORK | ABRAHAM & STRAUS |
| CINCINNATI, OHIO | THE JOHN SHILLITO COMPANY |
| CLEVELAND, OHIO | TAYLOR'S |
| COLUMBUS, OHIO | THE F. & R. LAZARUS & CO. |
| DETROIT, MICHIGAN | THE J. L. HUDSON COMPANY |
| INDIANAPOLIS, INDIANA | L. S. AYRES & COMPANY |
| MILWAUKEE, WISCONSIN | BOSTON |
| PITTSBURGH, PENNSYLVANIA | JOSEPH HORNE CO. |
| ROCHESTER, NEW YORK | B. FORMAN CO. |
| ST. LOUIS, MISSOURI | STIX, BAER & FULLER |
| RICHMOND, VIRGINIA | THALHIMERS |
| HONOLULU, T.H. | LIBERTY HOUSE |

# DESIGNS FOR DRESSMAKING



9586 9578 S-4432

Other views of these designs are on pages 62, 63.

- 9586 "Easy-to-Make" in sizes 12 to 20 (30 to 38).
- 9578 "Easy-to-Make" in sizes 12 to 20 (30 to 38).
- S-4432—Suit, with a design for the bow-blouse included—comes in sizes 12 to 20 (30 to 38)

- 9576—Soft dress—in sizes 12 to 20 (30 to 38).
- S-4430—Soft pseudo-suit comes in sizes 12 to 20 (30 to 38), 40 and 42.
- 9590 "Easy-to-Make" in sizes 12 to 20 (30 to 38).
- 9612 "Easy-to-Make" year-'round dress comes in sizes 12 to 18 (30 to 36)

9576 S-4430 9590 9612

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*Thelma Shaffer Watts, who specializes in personalized dress designing, is a Success School graduate. Her fresh loveliness, echoed in her designs, is accented by Du Barry Face Powder.*

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★ Bates ★

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